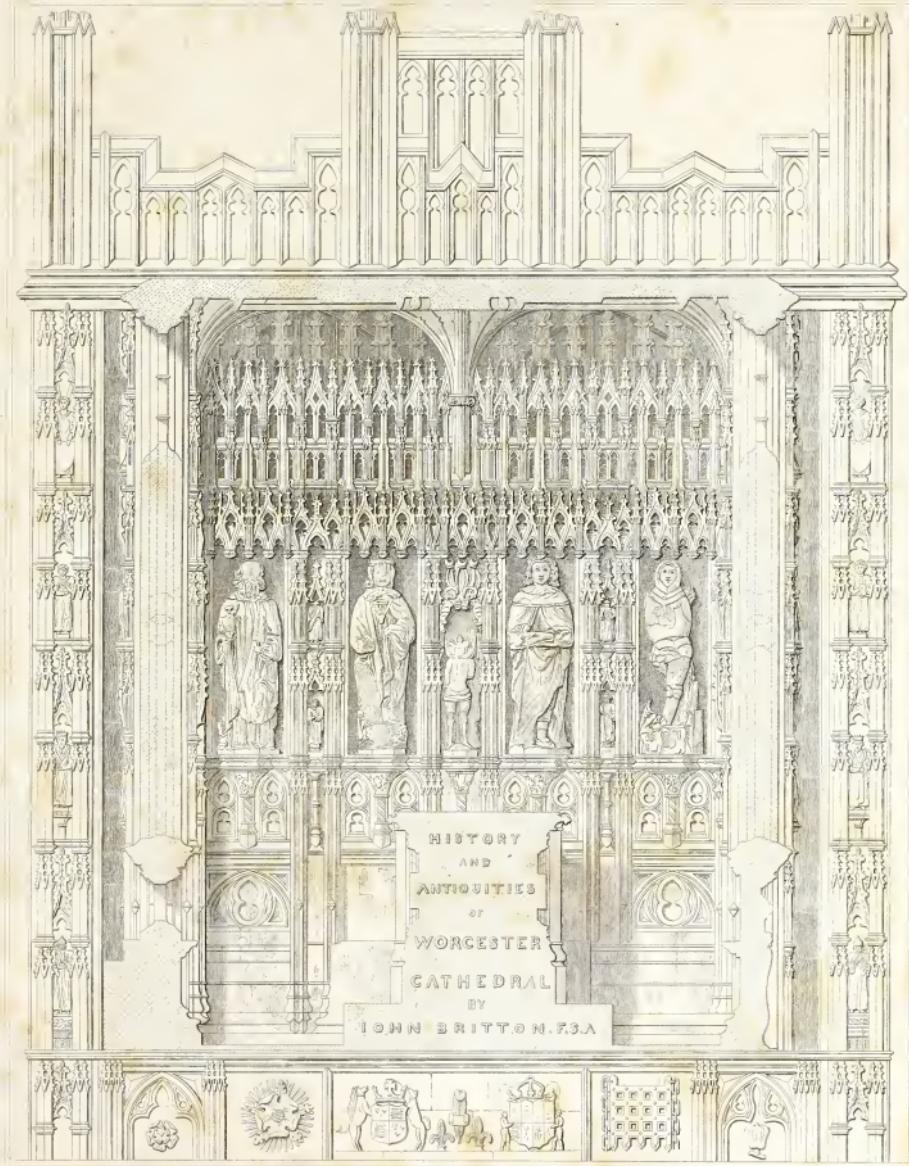




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Drawn by R. E. Eaton

Engraved by J. de Haas

PRINCE ARTHUR'S SEPULCHRAL CHAPEL.
ELEVATION OF THE EAST END & DETAILS.

To the REV'D H. CARD D.D. F.R.S. &c. this plate is inscribed as a testimon of friendship by

ADDITION

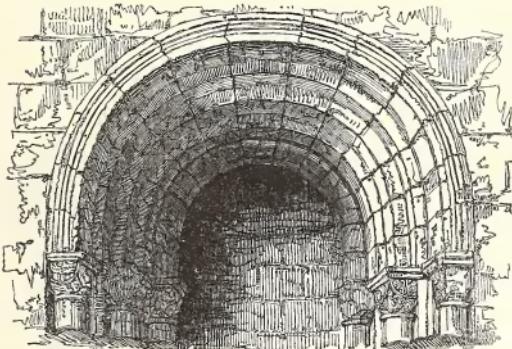


THE
HISTORY AND ANTIQUITIES
OF
THE CATHEDRAL CHURCH
OF
WORCESTER;

ILLUSTRATED BY
A SERIES OF ENGRAVINGS
OF
VIEWS, ELEVATIONS, PLANS, AND DETAILS OF THAT EDIFICE,
INCLUDING
AN ARCHITECTURAL DESCRIPTION OF THE CHURCH;
AND
BIOGRAPHICAL ANECDOTES OF THE BISHOPS AND OF OTHER EMINENT PERSONS
CONNECTED WITH THE CATHEDRAL.

BY JOHN BRITTON, F.S.A.

ETC.



R. W. Billings, Del.

ARCH IN VESTRY, SOUTH SIDE OF CHOIR.

S. Williams, Sc.

LONDON:
M. A. NATTALI, 19, SOUTHAMPTON-STREET, COVENT-GARDEN.

1836.

MERCHANT, PRINTER, INGRAM-COURT, FENCHURCH-STREET.

TO

H E N R Y T H O M A S H O P E, E s q. M . P.

&c. &c. &c.

DEAR SIR,

HAVING been honoured with the patronage and friendly notice of your late estimable and highly-talented father; having watched your own progress from infancy to manhood, and observed with great satisfaction, that you are following his laudable example in a zealous devotion to Literature and the Fine Arts, I beg to inscribe this Volume to you.

Although nurtured in the midst of, and surrounded by galleries of the choicest classical works of ancient and modern Art, you are not insensible to the fine and interesting Architecture of the Middle Ages. On taking possession of your splendid treasures, you found many manuscripts and numerous sketches by your good parent, the late Mr. Thomas Hope, and have very laudably superintended and directed some of them for publication.

The Christian Architecture of the south of France, of Germany, and of the north of Italy, which will be illustrated by the posthumous

work alluded to, has never been properly and judiciously represented and described. You will, therefore, be the means of bringing before the public a series of engravings and essays on the subject, which will at once be new and interesting, calculated to benefit both art and archæology, and reflect additional honour on the name of Hope.

I am, Sir,

Your obliged and obedient servant,

J. BRITTON.

*Burton Street, London,
March, 1835.*

PREFATORY ESSAY

EXPLANATORY OF CAUSES OF DELAY :—ORIGIN, PROGRESS, AND TERMINATION OF THE CATHEDRAL ANTIQUITIES :—PARALYZING EFFECT OF THE COPYRIGHT ACT :—CHARACTER OF THE ENGLISH CATHEDRAL CHURCHES :—FORMER PUBLICATIONS ON THEM :—PRICE, BENTHAM, WARTON, GRAY, HORACE WALPOLE, MILNER :—RIVALRY AT SALISBURY, AND TREATMENT AT WELLS, EXETER, AND HEREFORD :—HISTORY OF THAT OF LINCOLN, AND REFERENCES TO SIX OTHER CATHEDRALS :—CHURCH REFORM :—APPEAL TO BISHOPS, DEANS, AND CHAPTERS :—THE LAST TEN YEARS OF THE AUTHOR'S LITERARY LIFE, WITH NOTICES OF HIS WORKS, SALES OF BOOKS, ETC.

ON completing the History of Worcester Cathedral, the author has to entreat the pardon of his patrons and friends for the unusual length of time which has been devoted to its execution.—At the announcement of “The Cathedral Antiquities,” in May, 1814, it was promised that four Numbers should appear yearly, at quarterly intervals; twenty years have since elapsed, and only fifty-three Numbers have been published; but the chief delay has been within the last three years. Had generous patronage and kind attentions been manifested towards the author in the early progress of his work, he would most certainly have been animated to greater exertions;—to more ardent zeal; but the coldness, and even contumely of the dignitaries of some Cathedrals—the ingratitude and even impositions of certain parties who were early engaged in the work—and without a prospect of a fair remuneration for bodily and mental labour, it is not surprising, nor very reprehensible, that he became sometimes languid—sometimes indifferent. But for the cordial and friendly assistance of the respectable publishers who first embarked in the work, it would certainly never have reached its present size and quality. During its progress, more than *twenty thousand pounds* have been expended upon its execution, and thus English art, literature,

and trade have been all promoted ; although a large portion of that sum has necessarily reverted to the state, in taxation. Three hundred and ten drawings and engravings have been executed for its embellishment, whereby some of the most eminent artists of the country have acquired fame and liberal remuneration. Paper-makers, stationers, printers, binders, booksellers, and others, have derived profits ; whilst eleven public and *private* libraries of the kingdom have had their literary stores increased, by exacting from the author so many copies of this expensive publication.¹

The first portion of the present Volume was issued in January, 1832 ; and the last ought to have been finished by the end of that year, and which the author fully anticipated at the time he began. A succession of unexpected and uncontrollable events, however, have occurred to thwart his intentions.

For more than thirty successive years he has laboured to produce the ARCHITECTURAL and CATHEDRAL ANTIQUITIES, and may venture to state, that he has honestly fulfilled every pledge to the public in the quantity and quality of embellishments, of literary matter, and in other executive parts of those works. On the present

¹ There may be readers, even in the present age, who are not aware that every author of a literary work, however small and cheap, or however large and expensive, is compelled by statute to present eleven copies of such work to as many public and private libraries named in the said statute. Suffering a severe taxation by this law, feeling that the cause of literature and of its professors was unjustly and harshly treated by it, and that most of the libraries named ought rather to patronize and encourage authors than to extort their best, and perhaps only inheritance from them, the writer of this volume petitioned the legislature, wrote a pamphlet, entitled "*The Rights of Literature*," and in many other ways and on various occasions appealed to the government and to the country against this very oppressive and partial enactment. The law still continues in force ; writers and publishers complain—some of the said libraries are surcharged with the quantity of new books and pamphlets that have been lately published, and yet there is no mitigation of this penalty on authorship. If the profession was more lucrative than any other—if it secured higher honours, distinctions, immunities, than those of law, medicine, architecture, or any other art or science, such a tax might be tolerated and forgiven. But the reverse is too notorious to require comment. The annals of "*the Literary Fund*," and D'Israeli's eloquent "*Calamities of Authors*," furnish too many woeful pictures of worldly and mental distress to make the profession enviable, or advisable to be pursued as a source of continuous livelihood.

occasion he has, however, grievously erred against time, and taxed the patience of friends. Still he cannot help indulging a hope that every friend—every impartial stranger—will pardon him, when he assures both, that repeated attacks of illness have reduced his energies, and sometimes even his capabilities of composition; that the eyes and memory often give notice they have been overworked, and claim a little respite; that many public demands are made on his time, beside those of a domestic and friendly nature; and that these have conspired, for the last three or four years, to detach him often from the Cathedral Antiquities. Hence the present Volume, and the “Architectural Dictionary,” have been suspended; but the first is at length closed, and the second is advancing, and will be finished, it is believed and hoped, before the end of the following winter.

It is universally admitted that the *Cathedral Churches* of England are its proudest and most interesting monuments. Whilst they serve to display the science, the taste, and the customs of our ancestors, from the eleventh to the end of the fifteenth century, they are objects to attract the attention, and to gratify the finer feelings of every class of persons. No human being, however illiterate, or however refined, can pass by the Minsters of York, Canterbury, Lincoln, and Salisbury, without having his wonder excited or his thinking faculties stimulated. Replete with all the subtleties, the beauties, the attributes of art, they are calculated to fascinate the fancy of the poet, the reminiscences of the antiquary, the science of the architect, and the erudition of the historian; yet with all these attractions, it is a singular and rather surprising fact, that until *Browne Willis* published his “*Survey of the Cathedrals*,” in 1742, there was not a literary and embellished work devoted to the subject. That publication, indeed, is, as may be reasonably inferred, very defective, not only as regards a critical investigation into their architectural characteristics, but in many other particulars, as well as in the engraved ground plans

and views which accompany the letter-press. *Somner* and *Battely* produced a very valuable and curious folio volume on *Canterbury Cathedral*, in 1703. *Price*, who was a carpenter, or a builder at *Salisbury*, published a quarto volume, in 1753, on *Salisbury Cathedral*, with a singularly prolix and involved title, and with literary matter not much better.² *Bentham* made great improvements on all his predecessors in his “*History of Ely Cathedral*,” published in quarto, 1771; he fortunately had associated himself, and profited by the conversation and opinions of such men as *Gray*, *Mason*, *Essex*, and *Baker*, of Cambridge, whilst *T. Warton* was engaged in similar studies and publications at Oxford. A new light seems to have dawned on the antiquaries and literati of England, who found rational amusement, and deep interest, in traversing their own island, and in exploring the beauties, varieties, and peculiarities of its architectural antiquities. *Gray’s Letters*, *Warton’s Notes to Spenser’s Fairy Queen*, *Essex’s communications to the “Archæologia”*, with other writings of the same class and tendency, excited inquiries into the subject, and gave an impulse to students. *Horace Walpole*, by his fluent and witty writings, further fanned the flame; and by erecting a sort of pseudo-Gothic villa, at *Strawberry Hill*, attracted the eye and the tongue of the fashionable world. The finishing and details of that capricious and puerile house impeached both the taste and knowledge of its master; for it contained scarcely one good form, and every principle of the genuine

² This title is worth reprinting, as shewing something of the “taste of the times,” or at least the literary taste of the author and his publisher:—“A Series of particular and useful Observations, made with great Diligence and Care, upon that admirable Structure the *Cathedral Church of Salisbury*; calculated for the Use and Amusement of Gentlemen, and other curious Persons, as well as for the Assistance of such Artists as may be employed on *Buildings of the like kind*. By all which they will be enabled to form a right Judgment upon this or any ancient Structure, either in the Gothic or other Stiles of Building. By Francis Price, Author of the British Carpenter.” The volume had fifteen engravings of plans, sections, views, &c., and in that respect was superior to any preceding work.

Christian Architecture of the middle ages, which it professed to imitate, was violated. Still it exhibited some picturesque features and many *pretty parts*, which were calculated to please the amateurs of the time. In the year 1798, the eloquent and learned *Dr. Milner* wrote and published “*The History, Civil and Ecclesiastical, and Survey of the Antiquities of Winchester*,” (two vols. quarto) in which the Cathedral, and its splendid monuments, were generally described, critically investigated, and pleasingly illustrated. The author was a Catholic priest, residing in that city, and he not only attracted much notoriety by this history, but also by his sturdy controversy with some of the established clergy of the Cathedral. The learned doctor likewise wrote an Essay on “*Gothic Architecture*” for Dr. Rees’s “*Cyclopaedia*,” (vol. xvi.) which, with additions and improvements, was separately published under the title of “*A Treatise on the Ecclesiastical Architecture of England during the Middle Ages.*” 8vo. 1811. This was the most discriminating and judicious essay on the subject up to the period when it was written.

On visiting many English cities between the years 1799 and 1814, for “*The Beauties of England and Wales*,” the Author of the present work had occasion to examine all the local guides, and the historical works relating to such cities and their cathedrals. Price’s volume on Salisbury Cathedral was the first of the kind he had seen, and on examining its contents, and engravings, in connexion with the church, he found them insufficient and unsatisfactory. Having free ingress to the church, and having artists with him to make a series of drawings of that edifice for publication, after some of the plates were engraved, and the work was in advance, one of those artists was seduced by the Verger to make other drawings for a similar publication which he had undertaken. Thus, at the very commencement of the “*Cathedral Antiquities*,” was he opposed by persons who affected friendship: by those he had endeavoured to serve. Against that active and powerful rival, the Author was impelled to exert every

faculty and every means in his power. Fortunately these became successful by securing him a series of engravings superior to those in his opponent's work ; though he is ready to allow that the literary part, by Mr. Hatcher, surpasses that of "The Cathedral Antiquities." That gentleman—the valuable and learned amanuensis to the Rev. Mr. Coxe—had access to the cathedral archives, and thence obtained some original materials. It is a curious and singular fact, that this first volume of "The Cathedral Antiquities" has been the most popular of any one in the series, and has produced a fair interest on the money expended. It cost above two thousand two hundred pounds. In adverting to the Cathedral of Salisbury, the author cannot help feeling a deep and grateful remembrance for the memory of Bishop Fisher. Attached to art, and capable of appreciating its better productions, his lordship promptly and cordially encouraged the Author, and extended his patronage to him for the remainder of his life. He also recommended his work to the *Princess Charlotte of Wales*, who took much interest in "The Cathedral Antiquities." See the Dedication of the "History of Winchester Cathedral," to that popular and esteemed Princess, wherein Winchester is noticed as "*an historical and royal city.*"

An intimacy with Mr. J. Adey Repton, and offers of some valuable architectural drawings by him, of *Norwich Cathedral*, induced the Author to visit that city with two artists, in the year 1814. The affable and courteous conduct of the venerable and amiable Bishop—Bathurst—the kind manners of the worthy Dean—Turner—and the personal civilities of several of the clergy and gentlemen of Norwich, rendered the execution of the volume devoted to that Cathedral, cheering and gratifying.

WINCHESTER was next visited, where the learned and worthy Dean, Dr. *Rennel*, made every thing easy and pleasant. The late Mr. *Garbett*, then employed as architect to the Cathedral, and who was a devoted lover, as well as a good judge, of cathedral antiquities,

furnished the Author with an interesting Essay on the Anglo-Saxon architecture of the Church; whilst from the indefatigable industry and skill of Mr. *Blore*, the present distinguished architect to the royal palace in St. James's Park, the Author obtained some very elaborate architectural sections, details, and views of that Church and of its splendid monuments. Mr. James *Thompson*, the talented chronicler of London Bridge, and of other able antiquarian volumes, was also engaged by the Author to explore the registers, and other archives of the Cathedral.

The commanding and justly celebrated metropolitan CATHEDRAL of YORK next engaged the attention and inquiries of the Author, who, with Mr. Blore and Mr. Mackenzie, resided some weeks in that city in the year 1817. On issuing the first number, those artists were publicly thanked "for the care and zeal they evinced in executing their drawings," when the Author was impelled further to remark, "that there is a feeling of sympathy and friendship arising out of such acts more gratifying to the heart than any pecuniary consideration." The elaborate interior view of the Choir of that Cathedral is rendered more peculiarly interesting, now, from the lamentable destruction of that part of the edifice by a fire, which was of unprecedented and deplorable origin. Of its restoration, the Author is not enabled to express an opinion.

The Cathedrals of LICHFIELD, OXFORD, CANTERBURY, WELLS, EXETER, PETERBOROUGH, GLOUCESTER, BRISTOL, and HEREFORD, were successively and continuously published; and the Author has little further to remark, at present, on these, and their concomitant events, but to lament that some of the governing members of Exeter, Hereford, and Wells Cathedrals, should have given him just cause to regret ever having visited their cities for the purpose of writing histories of their respective churches. Feeling that he was engaged in a public cause, and that many persons of influence and taste were desirous of possessing a continued series of "The Cathedral

Antiquities of England," he fully expected that the temporary guardians and trustees of those national edifices would give him every facility, and indeed every encouragement to prosecute the work:—that they would feel a pride and pleasure in seeing the noble fabrics, which had been incidentally vested in their guardianship, for a short period of time, faithfully and skilfully illustrated, and their beauties and historical annals fully developed. Such however was not the feelings or conduct of the dignitary and residentiaries of Exeter Cathedral, when he visited that city with artists in the year 1824; nor could he find any thing of the kind in the Dean and some of his brethren, of Hereford, when there with artists in 1829. With apparently tardy reluctance leave was granted at both of those places, for the Author and his draftsmen to have ingress to the Cathedrals, to make notes, sketches, &c.: but they were otherwise treated as impertinent intruders and suspicious personages. Among other consequences arising from such treatment, the Author was obliged to commission a friend to visit Exeter, with two other artists, in 1825, and thus incur additional and indeed heavy expense. The outlay on those two Cathedrals has exceeded the receipts by at least five hundred pounds!! This is one of the items, and certainly not a pleasing one in the annals of "The Cathedral Antiquities," which Mr. D'Israeli may, without much impropriety, introduce into a new edition of his "Calamities of Authors."

That these statements may seem rather harsh and unpleasant to the parties alluded to, as well as to some of their friends, and even to persons of the same class and disposition, is more than probable; but the facts belong to, and are intimately associated with "The Cathedral Antiquities." They tended to repress the zeal of the Author at the time, and have left strong impressions on his mind. Had he experienced a cordial and kindly reception from those in authority—and also that sort of patronage from them, which the style and character of the work seemed entitled to, he has every

reason to believe that he would have completed by this time the history and illustrations of the twenty-one English Cathedrals, originally intended to be comprised in this series.

The old English Cathedrals not illustrated in the present work are those of **CARLISLE**, **CHESTER**, **CHICHESTER**, **DURHAM**, **ELY**, **LINCOLN**, and **ROCHESTER**, for some of which the author has made large collections, and would gladly transfer them to any literary antiquary who may be disposed to publish their histories in a style and manner to class with the preceding series.

The Author has much pleasure in stating that the most interesting of these Churches, the finest and most diversified in its architecture, that of **LINCOLN**, is undertaken by an antiquary, not only well qualified to do full justice to the subject, but who is disposed to publish his proposed work in a size and manner to class with the Cathedral Antiquities. The following extract from a letter by **Mr. E. J. Willson**, architect, of Lincoln (15th March, 1835), explains his opinions and plans :

" My collections for **LINCOLN CATHEDRAL** have been made with an intention to give a full view of the ancient establishment of its clergy; shewing it as a specimen of the economy of a first rate Cathedral, in the days of clerical magnificence. I have many grants and charters; the statutes for the government and ceremonials, as well as accounts of the revenues and estates. I have worked upon Willis's catalogues of the dignitaries and prebendaries (which are extremely incorrect, and every way imperfect,) filling them up, and extending the succession to the present time. The lives of the Bishops fill a large mass of papers, besides shorter memoirs of Deans and Prebendaries. Out of these collections I mean to fill a volume in quarto, to match in size with your works. Of the architecture of the Church I have sketches and drawings of many parts. The ground plan I have drawn on a scale equal to Carter's plans of Durham and Exeter, published by the Society of Antiquaries. This plan is very full and accurate, displaying all irregularity of dimensions, which occur in this as well as most other ancient fabrics. I should have a reduced copy made for engraving, but wish to have it as large as can conveniently fold in the volume. You know I always advocate large plans, and wished those in your Cathedrals had each filled two pages. Having carried my collections so far, it would quite supersede them were I to publish an account similar to those of the Cathedrals you have gone through; not that I blame your plan, which appears very judicious, and probably as extensive as was practicable. Indeed I have just made a synopsis of your arrangement to compare it with my own. Your illustration is most full upon the architecture; mine would be as full on the ecclesiastical history, for which I have enjoyed peculiar advantages, but the same could not be done for every Cathe-

dral. I am sorry to find you proceeding so slowly with your Cathedral Antiquities, and to read what you say of discontinuing the series. The new system of cheap publication is undoubtedly adverse to really valuable literature; but it must have its course as well as other systems. The value of good books and good engravings may be depreciated for a time, but that value will be again revived after the public has been gorged with offal, and thoroughly nauseated. If you undertake any other Cathedrals, such as Ely, Durham, or Carlisle, I will take a hand in the literary part. The two first are fine churches, and the latter has a noble choir. If the plates in the published churches are too numerous, would it not be practicable to complete the series by a less extensive illustration of the architecture? A plan and three or four general views, with some plates of details of the architecture and sculpture might be sufficient. I shall be very sorry to see your series broken off. We live in critical times: the youth of this generation may see the Cathedrals reduced to preaching houses, or left in naked ruins like the abbeys. All this is in the natural course of Protestant reformation; for the church establishment by law is founded not on Protestant principles of free interpretation of scripture, but upon legislative authority; and that authority is now shaking to its lowest basement. Let you and I do what we can in following the Dugdales, &c. of the age Charles the First. You have done much. I wish I could have done more. I hope to do something for this church."

Such is the prospect which the lover of Cathedral Antiquities has to look forward to respecting Lincoln Cathedral: and as it can scarcely be expected that the other six Churches will meet with historians and antiquaries of equal qualifications, and possessing equal local advantages, it may be proper to point out to the general reader the best sources for information concerning those edifices.

CARLISLE CATHEDRAL. The Histories of Westmoreland and Cumberland, by Nicholson and Burn, 2 vols. 4to. 1777, and of Cumberland, by Hutchinson, 2 vols. 4to. 1794, contain brief, but not very architectural, accounts of Carlisle Cathedral. It is only a fragment of a church, but the choir and east end present very fine specimens of the first pointed style. An exterior view, from the south-east, and a short description, are given in Mr. J. C. Buckler's "Views of the Cathedral Churches." See also Lysons's "Magna Britannia," for a ground plan, and for compartments of the nave, and choir, &c.

CHESTER CATHEDRAL has been briefly described and illustrated by George Ormerod, Esq. in his valuable "History of Cheshire:" and more particularly by Mr. C. Wild, in "An Illustration of the

Architecture of the Cathedral Church of Chester," folio, 1813. Mr. Buckler, in the volume above alluded to, has an exterior view from the south-west, and a short essay.

CHICHESTER CATHEDRAL. In Dallaway's "History of the Western Division of the County of Sussex," 4to. are engravings, and some account of the Church: and in Buckler's "Views," is a view from the south-west, with a very brief essay.

DURHAM CATHEDRAL has had its architecture well defined in a series of eleven engravings from drawings by the late J. Carter, and published by the Society of Antiquaries of London, with descriptive particulars by the same zealous architectural artist, and an historical essay by the learned antiquary Sir Henry Englefield, Bart. fol. 1801. "The Ancient Rites and Monuments of the Monastical and Cathedral Church of Durham," by J. D. (John Davies) 12mo. 1672, is a curious and interesting volume. In Mr. Surtees's "History and Antiquities of the County Palatine of Durham," fol. 1816, &c. is much valuable information respecting the Cathedral, and its Bishops, also some beautiful engravings of views, portraits, and seals, from drawings by E. Blore. See also Buckler's volume already referred to.

ELY CATHEDRAL may be said to have engrossed more than its fair portion of literary and graphic publicity in Bentham's History, already referred to; a second edition of which appeared in 4to. 1812, with additional matter, by the Rev. James Bentham, son of the author. A supplement, by William Stevenson, F. S. A. in one volume 4to. appeared in 1817. The Rev. George Millers, a minor canon of the Cathedral, published a small volume on the same Church in 1807, which has again appeared in 1834 in a third edition, at once a compliment to the book, and a proof of a growing partiality for the subject. This volume is illustrated by a series of engravings, some of which are skilfully executed, and the whole volume may be referred to as one of the best written essays on the historical epochs,

and architectural characteristics of a Cathedral, in the English, or in any other language. In Lysons's "Magna Britannia," are some valuable architectural engravings, and a short account of the same Church: in Buckler's "Views," are two prints, and four pages of letter-press.

LINCOLN CATHEDRAL has a very handsome volume in folio, with sixteen engravings, devoted to its architecture and sculpture, by Mr. C. Wild, 1819; but for which, the author of this work would have brought it into the present series about ten years ago, when he had some careful drawings made. Buckler has a south-west view, and eight pages of letter-press.

ROCHESTER CATHEDRAL. Thorpe's "Custumale Roffense" contains some plates, and an account of that Church: as does also Hasted's "History, &c. of Kent." There is an octavo volume expressly entitled "The History and Antiquities of the Cathedral Church of Rochester," 1717, and again printed in 1723, which is attributed to Dr. R. Rawlinson. Buckler has a north-west view of the Church, and three pages of letter-press.

The above mentioned Cathedrals are illustrated by small picturesque views, with plans, and descriptive accounts, in "A Graphic and Historical Description of the Cathedrals of Great Britain," commonly called "Storer's Cathedrals," from the name of the engraver and projector of the work. Browne Willis's "Cathedrals" contain plans and views of these Churches, with such historical and biographical letter-press, as Mr. Willson has already described.

These references will direct the inquiring reader to the chief published information respecting the Cathedrals which are not embraced in the present series: and the Author indulges a hope that he may live to see them all correctly and tastefully illustrated, and their respective histories well developed. Since the commencement of this work there have been so many artists, both draftsmen and engravers, initiated in this branch of art, that there is little difficulty to be

apprehended on that score, and it is not improbable but that the present spirit of Reform, which has penetrated into the recesses of the royal and ecclesiastical palaces of the land, and obtained partial converts there, and which even the staunch conservative admits to be essential for the preservation of “church and state”—will induce some of the spiritual and lay lords to encourage and support such publications as may tend to illustrate the history and architecture of the magnificent Cathedrals of the country, and of all other archaeological subjects which essentially contribute to improve the public taste, the public honour, and the general welfare of society.

The Author of the *Cathedral Antiquities*, before he came to the determination of closing his work with the present volume, thought it right to address letters to each of the prelates, and to all the deans and chapters of England, explaining the state and nature of the publication, and the necessity of relinquishing it unless he felt secured against pecuniary loss.

In the month of March 1833, the following printed address, and a respectful letter, was sent to forty-four prelates, and deans and chapters; to which the Author received only six replies. Two Bishops offered to take in the work, two others were willing to subscribe for the Cathedrals over which they presided; only one chapter (Norwich) requested to possess the whole series; and another offered every assistance to the Author, towards promoting a complete history and illustration of its own Church. Such a chilling, dreary prospect was not calculated to tempt the Author further in his Cathedral expedition. His address follows:—

“ The architectural antiquary, and the lover of embellished works of this class, must be aware that extraordinary and eventful changes have recently taken place, and are in preparation, as respects the various stages of polished society—the patronage of embellished literature, and particularly the *ecclesiastical establishments of the country*. These circumstances and considerations have induced the Author to pause,—and to look out anxiously for such a change as may be calculated to impel him onward to the completion of his proposed task, or require him to relinquish the *Cathedral Antiquities*.

" That it would afford him gratification to finish the work,—embracing histories and illustrations of the whole of the *English Cathedrals*, it is hardly necessary to assert: for the love of the subject has grown, and even strengthened with his declining years. He would gladly devote the remainder of life, with all his experience and zeal, to accomplish a copious, elegant, elaborate, and impartial review of the histories, with accurate and tasteful illustrations of the architectural merits and beauties, of *all these important national edifices*.—In the historical, professional, and comprehensive Library, such a publication would not merely be a distinguished ornament, but be eminently useful and interesting in its varied and extensive relations. And when the edifices themselves shall become ruins—or, like some of the famed temples of Greece and Italy, be blended with the earth whence they arose—the then antiquary and historian would be highly delighted, and deeply interested to ascertain their peculiarities in design, construction, appropriation, and manifold characteristics. Had printing and engraving been known three thousand years ago, the vast temples and palaces of India, Egypt, and Greece would have been familiar to us of the present age, as would also the origin and application of the Celtic temples at Avebury and Stonehenge, in Wiltshire; and also the Roman villas, stations, and fortresses—the domestic and religious edifices of the Anglo-Saxons, and Anglo-Normans, of our country.—But all these, and many other subjects of more recent date, are involved in mystery and darkness, and the antiquary vainly explores archives and imperfect inscriptions, to ascertain some solitary guiding facts.

" With *Worcester*, the Author will have completed his historical and architectural elucidations of *fourteen Cathedrals*: and the following seven, for some of which he has collected drawings and materials, remain to make up the series,—viz. *Carlisle*, *Chester*, *Chichester*, *Durham*, *Ely*, *Lincoln*, and *Rochester*. He appeals to his friends—to the patrons of such works—to the public—and more particularly to the dignitaries and other officers of the Cathedrals, to come forward with a moderate subscription, to enable him to accomplish a complete and ample Historical Review of the English Cathedrals. He cannot ask for any thing like pledges, or promises, on the part of the public, without a guarantee on his own: and therefore engages that the illustration of the seven Cathedrals, above named, shall be completed in three years, from Midsummer 1833—be included in Twelve Numbers, at Twelve Shillings each—and embrace at least Eighty Engravings, with about Thirty Sheets of Letter-press.—On these terms, and with these views, the Author solicits the names of Ladies and Gentlemen disposed to patronize the Work; and if there be enough to secure him against loss, he will prosecute it with renewed zeal, and with every exertion to render it satisfactory to his best friends, and creditable to himself."

Considering the education, associations, and number of wealthy clergymen in the kingdom, and particularly of those connected with, and deriving handsome incomes from the Cathedrals, it might be presumed that from three hundred to five hundred of them would be desirous to possess a literary and graphic work expressly devoted to elucidate the histories, and illustrate the architecture of those edifices. It is however believed that not more than one hundred of the clergy are purchasers of this publication: and that its real

friends and admirers are persons of moderate incomes, who are mostly professional gentlemen and amateurs. The Author readily acknowledges his obligations to them, and also to some ladies who have continued to patronize the publication from its commencement, and who have often expressed a deep interest about its success and completion. He wishes he could say as much for the managers of the *great public libraries* of the kingdom, but he has reason to fear that scarcely any of these are purchasers; although nine of them have extorted from him as many copies by legal authority.³

The Author was strongly urged at one time to petition the houses of parliament to appropriate a small annual sum to further a work, which, in many critiques, has been called “National.” Though he declined to do this, he ventured to appeal to an influential nobleman of the Whig government to institute “*a Commission of inquiry into, and report on the architectural stability and actual condition of the Cathedral Churches of Great Britain.*” The subject was listened to, but deferred in consequence of the then all-engrossing topic of Reform. It is one that, in the natural course of events, must come under the cognizance and scrutiny of government; for those edifices are as truly national monuments, as they are national property. Transitory and fluctuating as have been the tenure of many deans and chapters, their legal guardians, and temporary proprietors, it is a lamentable fact that some of them have manifested both indifference about, as well as ignorance of, the noble architectural treasures consigned to their charge. Others, however, we may state with feelings of plea-

³ Among dishonourable, if not dishonest acts, is that of a certain Scotch University, which is reported to have bartered away all the books thus obtained, for five hundred pounds a year. Surely such a transaction is a disgrace to the public body that sought a legislative act to authorize, and to the parliament that sanctioned it!! As late as March 25, 1835, Sir Robert Peel, in the House of Commons, said it would be better that France and England should each expend five hundred pounds a year in purchasing the best literary works from the other country, than obtain all books on exchange upon such a basis. This would certainly tend to encourage authors, rather than oppress their energies.

sure and praise, have devoted much time and solicitude, and even considerable sums of money, to repair, improve, and adorn their respective churches. The following edifices have experienced varied degrees of improvement since the commencement of "The Cathedral Antiquities."

Those of **WINCHESTER**, **NORWICH**, **YORK**, **PETERBOROUGH**, **LICHFIELD**, **BRISTOL**, and **CANTERBURY**, have all been materially repaired, and some of them essentially improved. In the times of Charles II., George I. and II., and even during the greater part of the reign of George III., all the alterations made to our inestimable Cathedral Churches, as well as to most of those of a parochial class, were calculated rather to deface and disfigure, than to improve and adorn such buildings. Fortunately, many of these wretched patchings have been removed, and corrected in our times, and it is quite evident that a better taste, and an improving principle pervades society. *The Abbey Church of Bath* has recently undergone great restoration and embellishment, under the direction of Mr. Manners, architect; and the *Cathedral of Rochester*, which was in a deplorable state about ten years back, has lately received various and important improvements, under the superintendence of Mr. Cottingham, architect. The Cathedrals of **Hereford**, **Exeter**, **Wells**, **Worcester**, and even **Gloucester**, demand the careful and skilful operations of their respective architects; for none but professional men, who have studied Christian architecture, should be allowed to add, or make alterations to these sacred fabrics.

Respecting the improvements recently made in the Cathedrals, which are illustrated in this series, and of their respective defects, the reader is referred to the Prefaces in the different volumes, wherein the Author has endeavoured to point out what has been done well, or ill, or neglected, in each church. Since Norwich was visited in 1814, much has been done to its fine Norman Cathedral: and that of Canterbury has also been greatly improved. The

Cathedral of Peterborough has had its choir, organ-screen, altar-screen, and other parts newly formed and furnished from the designs of Mr. Blore. The western front of Lichfield Cathedral, and some other parts of that Church have also been repaired, newly-cased, and decorated, under the direction of Mr. Johnson. The unique chapter-house, at Bristol, has been repaired, cleansed, and restored to what was probably its original design: it is now an exquisite morceaux. Other parts of that Cathedral may be easily improved, and at a moderate expense.

The Cathedral illustrated in this volume has suffered as much by injudicious restorations and repairs, as by the injuries resulting from time and warfare. Many parts of its walls, being constructed with a bad material,—a loose red sand-stone—have crumbled and become ruinous; the central tower has been chipped, and in part newly faced, whilst its once fine parapet and open pinnacles have been reconstructed, without much regard to the original workmanship. The interior is woefully disfigured by white and yellow washing.

Having made these remarks on some of the Cathedrals, and commented on the conduct of certain persons, the Author will not discharge his duty to himself, to his real friends, and to the patrons of this work, if he neglects to explain his own pursuits, and the manner in which he has occasionally occupied his time for the last ten years. He is well aware, and ready to acknowledge, that had he confined his attention and researches to “The Cathedral Antiquities” alone, he might easily have completed the whole series before this time: but as the clergy, who all look up to the mitre for patronage and promotion, bestowed neither the one nor the other on the Author:—as most of the prelates wholly slighted him and his work, and some of them even treated him with repulsive incivility, he was impelled to resort to other literary speculations, and to connexions of more congenial disposition, for occupation, and for remunerating results.

In the year 1825, the Author published the third and concluding

volume of his “*Beauties of Wiltshire*,” after an interval of twenty-four years from the production of the two preceding volumes. As an explanation for such delay, he thought it advisable to give a short account of his literary labours during that period, and was unintentionally led to write a brief Autobiographic Essay. Commencing his professional life with the two slight and superficial volumes, on Wiltshire, his native county, he explained the origin of that work, and also that of “*The Beauties of England*:”—pointed out the characters of “*The Architectural Antiquities*:”—the “*Essay on Redcliffe Church*:”—“*The History of Corsham House*:”—“*The Rights of Literature*:”—“*An Account of Fonthill Abbey*:”—“*A Catalogue Raisonné of the Cleveland Gallery*:”—“*The Fine Arts of the English School*:”—and “*The Cathedral Antiquities*,” up to *Exeter* and *Peterborough*, which were then in progress. He has subsequently finished the two latter, and has written and directed the publication of the following works:—The Histories and Illustrations of the Cathedrals of *Gloucester*, 1829,—*Bristol*, 1830, *Hereford*, 1831,—and *Worcester*, 1835:—“*The Union of Architecture, Sculpture, and Painting*,” being an Account of the Museum, Galleries, &c. of Sir John Soane, one volume, 4to. 1827:—“*Picturesque Antiquities of the English Cities*,” a handsome quarto volume, containing historical and descriptive accounts of the cities, with engraved views of the gates, castles, bridges, streets, &c. Though the best written, and illustrated, of all his works, and altogether an interesting volume, it has proved the most losing speculation he ever embarked in. Had it been published in 1810 instead of 1830, it would have been eminently popular and profitable:—but, amongst the changes of times, that of cheap, and even beautifully-embellished publications, is not the least remarkable, nor the least popular. In consequence of the number and rivalry of artists and publishers, and the skill of the former, with the substitution of steel for copper, and the activity and business-knowledge of the latter, such publications are now rendered to the public so exceedingly cheap, and really good,

that those of the old school, and even of the first reformers in the walk, are superseded and neglected.

In the year 1830, the Author produced two small octavo volumes —viz. an edition of Anstey's “*New Bath Guide*,” with biographical, topographical, and descriptive preface, and notes; also, in union with Mr. Brayley, “*Memoirs of the Tower of London*.” The “wear and tear” of mind from these exertions occasioned bodily infirmities, and the Author sought to restore his health by a sojourn at *Tunbridge Wells*. Unqualified, however, for idleness, he could not resist the temptation of writing another small volume, descriptive of that once fashionable, and still rural and romantic village. During his short residence there he also commenced the writing of “*A Course of Lectures, on the Architectural Antiquities of all Nations, and all Countries, but more particularly explanatory of those of the Middle Ages*.” Having pupils in his office at that time, he furnished them with useful employment and instruction in making numerous drawings to illustrate those Lectures. He has since delivered them at the London, the Royal, and other Institutions in the metropolis, also in Birmingham, Bath, Bristol, and other places.

In the years 1833 and 1834 he wrote seven Essays for *the British Magazine*, on the *Christian Architecture of England*; and also an Essay on the wonderful *Temple of Avebury*, for the *Penny Cyclopaedia*. In the latter year he also penned *Biographical Memoirs of Sir John Soane, and Sir Jeffry Wyatville*, two old and esteemed friends, for Fisher's very beautiful and interesting publication, “*The National Portrait Gallery*.” Twenty-five copies of each of these Memoirs were printed, with title pages and portraits, for presentations. In 1832, he wrote descriptive accounts of several places in *Cornwall*, for the same respectable publisher, to accompany a series of highly-finished engravings from drawings by T. Allom, representing some of the romantic scenic features, towns, and antiquities of that picturesque and singular county. Emanating from and partly connected with the

Cathedral Antiquities, was a series of thirty-one “*Picturesque Views of the English Cities*,” from drawings by G. F. Robson, a draftsman in water-colours, of deserved celebrity. He died in the prime of life, and in the maturity of fame. That work was undertaken by the writer of this narrative at a time (1826) when some of the landscape engravers were without employ, from a sort of stagnation or panic in the book-trade, and from the reluctance of publishers to speculate on new works. An extraordinary change soon occurred, and engravers and publishers became rapidly engaged in numerous successive publications.

In association with Mr. A. Pugin, the Author undertook, wrote portions of, and directed the publication of two quarto volumes during the years 1821, 1822, and 1823, intituled, “*Specimens of Gothic Architecture*.” Soon afterwards he wrote the historical and descriptive part of another quarto volume, on “*The Architectural Antiquities of Normandy*.” With the same artist, he commenced, in 1825, a work intituled, “*Illustrations of the Public Buildings of London*,” which extended to two large volumes 8vo., the management and chief writing of which devolved on the Author of this Preface. Some of the Essays were the productions of literary and professional friends. In the course of these numerous labours, the Author was often retarded, and embarrassed for the want of correct definitions, and precise explanations of the many technical terms employed by different writers on the architecture and archæology of the middle ages. He endeavoured to supply such a want to a limited extent for the benefit of younger students, in his volume of *Chronological Architecture*; and is now engaged in improving, and materially augmenting that work, in “*A Dictionary of the Architecture and Archæology of the Middle Ages*.” This is proposed to make a large octavo volume, and will be embellished by at least forty engravings, by J. Le Keux, with whom the Author has been in friendly association for more than thirty-five years.

The destruction of *the Houses of Parliament* in October, 1834, induced the Author, in conjunction with his old friend and literary associate, Mr. Brayley, to undertake “*An Historical and Descriptive Account*,” with numerous illustrations of those buildings, and of the ancient Palace which formerly occupied the spot. This work is to form a large octavo volume, and to include at least forty engravings.

Earnestly and zealously occupied in these publications, and also in many domestic, parochial, and public duties, it must be clear that he has neither been an idle man, nor an useless member of society. In literature he must avow that he has found more rational and intellectual pleasure, than profit—but the former is so far above the latter—and is so lasting and perennial, that it may be regarded and cherished as the better order of riches. As long as the mental powers continue it affords a never-ceasing source of occupation and pleasure. “To literature,” as his friend, Dr. Southey, truly remarks, “I am beholden, not only for the means of subsistence, but for every blessing which I enjoy;—health of mind, and activity of mind, contentment, cheerfulness, continual employments, and therefore continual pleasure. To the studies which I have faithfully pursued, I am indebted for friends with whom, hereafter, it will be deemed an honour to have lived in friendship; and as for the enemies which they have procured to me in sufficient numbers—happily I am not of the thin-skinned race—they might as well fire small shot at a rhinoceros, as direct their attacks upon me.”—[“Sir Thomas More; or Colloquies,” &c. ii. 254.]

The writer of these remarks fully coincides with the learned author of Keswick, in his praises of literature, and from nearly the same length of services in the profession. He cannot boast, however, of having been so fortunate. From the year 1800 to the present time, he has continued to watch the progress, and render his best services towards promoting the advancement of several of the literary and scientific Institutions of the metropolis. Acquainted with Mr., afterwards Sir Thomas, Barnard, with Count Rumford, and Dr. Garnett,

he lent his humble aid in the formation of the “*Royal Institution*,” in 1799, and afterwards joined in that of the “*London*.⁴” The “*Russell Institution*” was next projected in 1808, by Mr. James Burton, and that being in the immediate vicinity of his home, the Author engaged warmly in its establishment, and was soon elected on the committee, in which, as a manager, he has been continued by the kind and complimentary suffrages of the proprietors, up to this time.⁵ For more than twenty years he has also been a member of the committee of the “*Literary Fund Society*;” in the duties of which he entered with more than common zeal and sympathy, from having experienced much of the labours, mortifications, pleasures, losses, and profits of authorship. For the “*Wiltshire Society*,” he acted as honorary secretary more than seven years. If the foundation of the “*Royal Geographical Society*” was not laid by himself he may claim no small share in hastening it.⁶ For many years he has been a fellow of the “*Society of Antiquaries*,” and has also been a member of the “*Zoological*” and “*Astronomical Societies*,” and of the “*Royal Society of Literature*;” and at the time of writing this passage, he is co-operating in the formation of the “*Archaeological and Topographical Institution*,” which he earnestly hopes may speedily grow *up to strength, usefulness, and influence*.

These are not the only pursuits and labours in which the Author has been engaged; for he has acted as clerk, surveyor, and collector to a board of commissioners for more than twenty-five years, and has

⁴ It is a curious fact in connection with the Institutions of the metropolis, and not very encouraging to prudent men, that the value of Proprietors' Shares has in almost every instance been depreciated. Those of the Royal declined from £100 to £30, and those of the London nearly in the same ratio; but such was the then speculating competition for the latter, that the shares rose in a short time from £75 to £100; these have also been much reduced.

⁵ Though the affairs of this Institution have been conducted with more prudence and economy than any other in London, its original twenty-five guinea shares have declined to less than half that sum. Mr. Brayley has been its faithful and zealous librarian and secretary for many years.

⁶ The first printed prospectus for the formation of the society was written by the Author of this Preface, and after being revised and improved by three gentlemen, distinguished members of the present society, was circulated amongst a few friends.

also taken charge of nine pupils, and initiated them in the elements and practice of architectural drawing. Having now arrived at nearly his sixty-fourth year, he feels warnings to convince him that he is approaching the last chapter—the “*finis*,”—and that it is his duty to review, revise, and correct those passages of his life, which, he is willing to admit and lament, contain too many errors; and endeavour to make the remainder as free from faults as can be effected by a determination to profit by experience—to bear and forbear—to be charitable and lenient to others,—and to live in peace and good will with all mankind.

To the public, periodical Critic—(to whose conflicting and often severe animadversions every author is subjected) he tenders thanks for many kind and even generous notices of his numerous publications: he also forgives those (only two) who have endeavoured to injure his literary reputation, and wound his feelings. One of them, a powerful and caustic drawcancer, assailed him with severity at the commencement of his “Architectural Antiquities,” and the other employed an artful and insidious pen to degrade him, and traduce his works in two or three periodicals. Although the former inflicted some deep and painful wounds at the time, they have long been healed: the writings of the latter only excited pity and sorrow.

Contrasted with those, and as an antidote to the stings of such literary wasps, the Author has had some lasting and substantial compliments paid him by several of the most distinguished literati and critics, both of England and other countries. He has also been kindly noticed by certain public societies, whose approval and praise are among the highest prizes in the lottery of authorship. To record some of their testimonials in this place, is due to the respective parties, and may be reasonably allowed to the Author, without an impeachment of his judgment, or a reproach to his ambition.

Besides approving comments and criticisms on his Architectural and Cathedral Antiquities, and other works in the *Edinburgh*, the *Quarterly*, the *Monthly*, the *Anti-Jacobin*, the *British Critic*, the *Eclectic*,

and other reviews ; the *Gentleman's*, the *New Monthly*, the *Monthly*, and other magazines ; the *Literary Gazette*, the *Athenæum*, and several weekly and diurnal periodicals, he has been favoured and honoured with diplomas from the following societies :—the “*Artists of Norwich*,” the “*Antiquarian Society of Newcastle*,” (1821;) “*Société des Antiquaires de la Normandie*,” (1825) ; “*Chevalier Honoraire du dit ordre et de l'ordre du Merite du Lion d'Holstein*,” (1826) ; corresponding member of the “*Society of Antiquaries in Scotland*,” (1828) ; honorary member of the “*Bristol Philosophical and Literary Society*,” (1829) ; and last, but not least in estimation, he was elected an honorary member of the “*Institute of British Architects*,” in 1835. This last distinction is more gratifying to his feelings than any public compliment he has ever received ; because it proceeds from professional gentlemen, of high attainments in science and art ; it was awarded after the most scrupulous inquiries, and it has placed him in association with Dr. Faraday, one of the most scientific chemists of the present age.

Were he insensible of these complimentary distinctions, he would be ungrateful and unworthy of them—were he to obtrude them on every trifling occasion, he might be accused of petty vanity ; but in such a place as the present, he may be allowed to put them on record, in association with, and on taking leave of, his most important literary work. Whilst the “love of fame” impels man to the most arduous enterprises, and to undertake and prosecute the most useful works, it must at once gratify and reward him for every effort, and every privation, to attain it during life. Posthumous honours may please relations and friends, but can do nothing for the individual, whereas every fair tribute of respect, and every compliment conferred on living merit, even in the later stages of existence, tend to make those stages consolatory and pleasant. They become a sort of substitute for departed friends ; they sweeten the daily draught of life, and tend to counteract or neutralize the poison of envy, which is thrown into the cup of every person of eminence in art, science, or literature.

One of the most popular authors of this age, who unites in himself the historian, the biographer, the poet, and the critic,—who has been complimented with a title and a pension,—who commenced his literary career in the ranks of democracy,—who, with the writer of this Preface, has since that time studied man, as well as books, and described many errors and blemishes in both, and who has zealously endeavoured, by his eloquent writings, to correct some of them, lately said, in expressing his opinions of authorship, that whilst the clerical advocates of episcopacy were often rewarded with “stalls,” and their consequent revenues; such authors as those of “The Book of the Church,” and “The Cathedral Antiquities,” were well entitled to “lay stalls,” were there any, and led to something like public distinctions. Patronage of this kind, however, does not belong to England, and it is not likely to spring up in the present age, when the lynx-eye of Radicalism is penetrating every office; when church, corporation, and other Reforms are urgently demanded by the country; and when the old advocates for place, pension, and boroughmongery are compelled to pay some deference to the public voice.

All the officers of state, and most public servants, after a certain length of service, retire upon pensions, either proportionate to the extent of time, or to the particular rank and station of the party. Not so the *author*—not so the man, whose whole life may have been devoted to literature. However eminent his talents—whatever may have been the amount and utilities of his writings—unless adulatory and sycophantic, in the cause of a political or religious party, he rarely meets with either honours or fortune. At the bar—in the church—in the army, the navy, and government offices, reasonable industry, with moderate mental powers, are frequently advanced to high titles—to great wealth. Such has been, and such is the state of society in England; and if the author, the professional and long tried author, should shew that he is not justly treated, and has not a fair chance to partake of the honours and rewards, which are sup-

posed to be national, it is not likely that authorship will be cultivated by the prudent, or be ardently pursued by those who can in any other way employ their talents. At the present moment, the number of authors in England is immense, and the extent and variety of their abilities exceed that of any other age or country: yet their pecuniary remuneration is comparatively small. There is perhaps no class of writers better paid than those engaged in the popular periodicals; and it may be safely said that there is no one profession, in which more mental talent is required, and exerted, and where the labour is more incessant and harassing. To furnish savoury food and poignant sauce for the ever-craving appetite of the daily political reader—the quidnunc of the present age—is the imperious duty of the leading journalists of our times; and when we read some of the rapid essays, the midnight out-pourings of these writers, we are delighted and astonished at the knowledge and eloquence displayed. Yet we never hear of such men being advanced to titles, rewarded by fortunes, or complimented by public monuments. “They manage these matters better in France.” There, Barons Cuvier, Thenard, Lussac, and Poissou, have enjoyed annual grants from the government to the amount of £5420.

Hear what the elegant and eloquent E. L. Bulwer, in his interesting work, “England and the English,” says on this subject: “Literary men have not with us any fixed and settled position *as men of letters*. In the great game of honours, none fall to their share. We may say truly with a certain political economist, ‘We pay best, 1st, those who destroy us, generals; 2d, those who cheat us, politicians and quacks; Sd, those who amuse us, singers and musicians; and last of all, those who instruct us.’”

Very recently there has been something done by the government, or by its high officers, to confer substantial compliments on literature and science. Southey, Airy, Sharon Turner, and others, have had pensions granted them at the instance of Sir Robert Peel; and the

following have been honoured with titles—Sir John Herschel, Sir David Brewster, Sir Henry Ellis, Sir Harris Nicolas, Sir Frederic Madden, and Sir Francis Palgrave.

Having thus related a few anecdotes of his literary pursuits for the last ten years, it is proper also to explain the reasons why some of the publications herein enumerated have been transferred from the Author, and his partners, to new proprietors, and retailed to the public at reduced prices. *Some* of the copper-plates of “*Robson's Cities*,” the whole of those belonging to the “*Public Buildings of London*:” also “*The Specimens of Gothic Architecture*,” and “*The Architectural Antiquities of Normandy*,” have thus come into the market. At the time of writing this Preface (April, 1835), the copies and copy-rights of the five volumes of “*The Architectural Antiquities*”—with those on *Bath Abbey*, and on *Redcliffe Churches*, have also been sold by auction: and the purchasers will be acting but prudently and fairly in reselling copies of those works at reduced prices, in order to obtain a speedy return of the money expended. On the occasion of this sale, the Author wrote and printed the following Address, which he reprints here, as it constitutes a material feature in his literary biography.

“ Authors, as a body, are not rich. If they publish their own works, they rarely increase their riches: on the contrary, it often leads to ruin. The annals of the “*Literary Fund Society*” furnish many lamentable examples of distress, arising partly from that cause. It is also known, at the present time, that the respectable publishers of London are the best, if not the only patrons, on whom authors can rely for pecuniary remuneration. These publishers are men of business,—are merchants of adventure, who occasionally advance capital on unproductive articles. Like all other tradesmen they seek to obtain profit on their wares; and one of the modes of doing this, which has prevailed for some years past, is the disposal of the stock, coppers, and copy-right of a book, after the market has been fairly supplied through the regular systematic channels.

“ In the event of the death of an author, or a partner in a publication, it often becomes necessary to sell the same by auction, for the purpose of closing accounts. The immediate cause of the sale of the works here referred to is the death of the Author's once estimable friend, the late Mr. Taylor. All his property was directed to be sold, and the proceeds divided amongst relations and friends.—Desirous of retiring from the cares and pleasures of literature, and the many labours of business which the Author of these publications has engaged in, and having passed his sixty-third year, he wishes to abridge those labours, to relinquish writing for the press, and seek a little relaxation, if not idleness.

"The purchasers of such copy-rights and property, for the purpose of obtaining a quick return of the money they expend, offer the books at reduced prices, whereby they create a new market and call in a class of purchasers which had been prevented, either from pecuniary considerations, from age, or from accidental circumstances, taking in a new work at the time of its original publication. In books of high price and intrinsic merit, this system must conduce to the promotion of literature and art; must enable the student, whose income is limited, to increase at once his stores, and his sources of gratification. It also extends the sphere of original and genuine works, whilst it beneficially employs a numerous class of manufacturers, tradesmen, and artificers. It likewise serves to disseminate such literature on terms to compete with the compilations and dishonourable piracies of certain cheap publications, which are daily courting popularity. The purchaser of a book, at its first price, complains that he is deceived, and has been injured by the depreciation of his property, and therefore says he will not again subscribe for, or purchase, new publications. He should bear in mind, that if the book be embellished, and if it be original, he has had all the advantages of novelty; he has received amusement and information; he possesses the first, the best impressions of plates; and hence his copy will always retain a higher value than any other edition which may be subsequently printed for the new proprietor of the stock. The Author of "The Architectural Antiquities" has thus reasoned with himself, and is in a great measure reconciled to the event of seeing his Work, or which he has devoted more than twenty years of labour and solicitude, reduced in price. He is, however, consoled with the conviction that all its essential information—all the facts and opinions it contains, will be extended and diffused; and that these may create a love for, as well as a due and proper appreciation of, the Architectural Antiquities of the country. Before this Work appeared there was scarcely any publication on the subject; and the Author experienced great difficulty in obtaining drawings and engravings which should combine the scientific and technical methods of the architect, with the picturesque touches and effects of the landscape-draftsman. It was also as difficult to induce the general class of antiquaries and topographers to understand the meaning and advantages of plans, sections, elevations, and details. Without these the history and real character of the Architecture of the Middle Ages,—indeed of all ages, and of all styles and countries,—could never be made out, nor be critically illustrated."

If this Preface be thought unreasonably long by some Readers, those of indulgent natures will make allowances for the feelings of an Author, who entered warmly and anxiously into a subject which has engrossed his best wishes, and indeed all his mental powers, for more than twenty years. He cannot, therefore, take his final leave—pronounce the word farewell, return thanks for courtesies and favours, and request forgiveness for offences, without casting a retrospective glance over scenes and associations that have afforded him varied and numerous sources of pleasure and mortification—of hope and disappointment—of extensive intercourse with the living, and manifold inquiries respecting the dead.

HISTORY AND ANTIQUITIES
OF
THE CATHEDRAL CHURCH OF WORCESTER.

CHAP. I.

EARLY HISTORY AND CHARACTERISTICS OF THE CITY OF WORCESTER:—
ORIGIN AND ESTABLISHMENT OF THE SEE AND CATHEDRAL:—HISTORICAL NOTICES OF THESE, DURING THE ANGLO-SAXON DYNASTY,
TILL THE COMPLETE ESTABLISHMENT OF THE NORMANS IN ENGLAND.

ASSOCIATED with many royal, noble, and distinguished persons of the olden times—possessing, in its own integral parts, much historical, antiquarian, and architectural interest—the head of an ancient and influential diocese, *the Cathedral of Worcester* will be found to demand the critical and careful researches of its historian in order to verify these assertions, do justice to the subject, and at the same time satisfy the reasonable demands of the reader. Although much has been written by Abingdon, Thomas, Green,¹ and other authors on the city and its minster, it is believed that there is ample scope for a new and more discriminating account of the latter than has hitherto appeared; and the author of the present essay entertains a hope that he may be able to adduce new facts and illustrations, calculated to elucidate the history of the See, the architecture of the edifice, and certain other local events belonging to the place, and which may also serve to mark many national characteristics of former ages.

¹ The full titles of the respective works of these authors will be found at the end of this essay.

As in former volumes of “the *Cathedral Antiquities*,” the author has been very scrupulous in his quotations and references to authorities, he will adhere to the same plan on the present occasion; for he has often experienced much trouble and vexation from the careless and inaccurate manner of some writers on antiquities in their marginal references: indeed he has reason to believe that on many occasions, the authors referred to have not been consulted, and are not responsible for the facts or opinions ascribed to them. Such practices are indolent and unjust; injurious to the “fair fame” of established writers, and insulting to the patrons of literature.

Introductory to the immediate history of the cathedral, it will be proper to narrate a few historical events of the City: for as the former constitutes the most distinguished feature of the latter, so is it intimately associated with all the civic and national vicissitudes of the place. The early annals of Worcester, as of all modern cities, and even of the celebrated towns of Greece and Italy, are replete with stories of thrilling warfare, with the tyrannic domination of civil and religious rulers, and with the vassalage of their humble inhabitants. They also exhibit deplorable pictures of the perpetual jealousies and contests between the temporal governors of castles, and the spiritual rulers of monastic houses. The histories of Norwich, Old Sarum, York, &c. abound with events illustrative of this assertion; and we shall find that the immediate contiguity of the Castle and Cathedral of Worcester occasioned frequent quarrels and broils between their respective governors and innates.

Worcester, a respectable, populous, thriving city and corporate town,—a sort of provincial metropolis,—like all other great towns of modern date, was once a place unimportant, and indeed without house or inhabitant. Its original settlement as a town, and even its first creation to the rank of a city, are alike problematical and uncertain. Before the establishment of monasteries in populous places, we are satisfactorily assured that it had become a town of some consequence. Respecting its early annals there is more scope for conjecture than for confidence to build a rational history upon: during the dynasties of the Romans, the Anglo-Saxons, and even the Anglo-Normans, in Britain, there is little dependence to be placed on the written evidence that

has descended to our times. The monastic chroniclers, miscalled historians, are not entitled to that credit which is too often given to them; their statements require to be carefully analyzed; to be scanned with suspicion, and to be repeated with all due allowances for the credulity, the prejudices, and the illiterate state of society at the time in which they were respectively written. In the course of the present essay, one of the most respectable and accredited of the Anglo-Norman historians will be impeached, and probably convicted of inaccuracies and misrepresentations, which have heretofore been regarded as data for genuine history; yet to this, and to other annalists of the “dark ages” modern antiquaries are compelled to resort for all matters of information connected with the subject; and though it must be admitted that they are essential, as they are the only authorities, it will be proper to regard them as partial, and consequently suspicious witnesses.

The modern name of Worcester clearly points out a Roman settlement at the place: for there is perhaps not a town or place in England having the prefix, or postfix *chester*, or *ester*, but was either a Roman station, or a place of ancient encampment. Thus Colchester in Essex, Winchester and Silchester in Hampshire, Chesterton in Essex, Dorchester both in Dorsetshire and in Oxfordshire, Gloucester, Chester, Cirencester, &c. with many others, were all places of importance during the Roman dominion in Britain. Camden (*Britannia*, vol. ii. p. 352, edit. 1790) says, “Worcester was probably founded by the Romans, when they built cities at proper intervals, on the east side of the river Severn, to check the Britons on the other side of that river. It formerly boasted Roman walls. It has now a tolerably strong wall.” Other topographers contend that Worcester was a station possessed by the Romans, who had military roads for communication between it and others of their undoubted towns. Dr. Stukeley,² who appears to have visited

² As an anecdote connected with topography, with Worcester, and the Cathedral, it may be remarked that, at the time of writing this note, there are living in the city two ladies, one of them the immediate descendant of the learned antiquary here referred to, and the other of *Captain Grose*, another author, whose writings have been more popular than the doctor's. The widow of the late Prebendary, the Rev. John S. St. John, is grand-daughter of Dr. Stukeley; and Mrs Singleton, mother of the Reverend Archdeacon, of that name, is daughter of the once facetious antiquary Captain Grose.

the city and several other places in this part of England, in 1721, and afterwards published an account of his antiquarian researches in his "Itinerarium Curiosum," says, "No doubt but this was a *Roman* city, yet we could find no remains, but a place in it called *Sudbury*, which seems to retain in its name some memorial of that sort." This place is now named Sidbury, evidently a corruption of South-bury, or borough. Since Camden, Stukeley, and Green wrote their respective works, a vast mound of earth, the keep of the ancient Norman castle—on the south side of the Cathedral, has been entirely taken away, and some Roman antiquities were found in 1833, at or near its base:—viz. an urn, or jug, of red earth with a handle; coins of Vespasian, Caligula, Nero, Tiberius, Adrian, Antoninus Pius, &c. and in a field near Upper Deal, was discovered another Roman urn, containing twenty copper coins of Carausius.³

"The Anglo-Saxons unquestionably possessed this place, gave it the name of *Weogerna-ceastre*, changed to *Wigorna-cestre*, whence Worcester. Under the Mercian kings a viceroy was seated here; and a castle, with fortified walls, was built before the time of Alfred. These and the greater part of the town were battered down, burnt and pillaged by the Danes in the early part of that monarch's reign, and again in the time of Hardicanute. When the Domesday-book was compiled, the inhabitants had the privilege of coining; and St. Wulstan, the Bishop of the See, assisted at the coronation of the first Norman monarch. There is abundant evidence to show that the castle of Worcester was of great importance, not only during the Anglo-Norman dynasty, but through a long succession of subsequent eras. Parts

³ Gentleman's Magazine, Jan. 1834. Dr. Stukeley has published a volume on the coins of the emperor Carausius. The real extent of the ancient castle cannot now be ascertained, but the lofty mound, called the keep, and its ditches, &c. occupied an area of between three and four acres. The apex of the keep mound measured more than eighty feet above the high water-mark of the Severn, which flowed close to the western base. Mr. Eaton, a respectable bookseller of Worcester, purchased the castle keep, with its annexed land, and has levelled the whole; so that future antiquaries will seek in vain for any visible memorials of the once famous baronial mansion of old Worcester.

A long essay on Roman-Worcester, written by the Rev. E. Garbett, is printed in Green's History, vol. i.

of the City wall remain on the north side of the place, but all the fortified gate-houses are taken down. Some of them (there were six) are described as having had draw-bridges. On the old bridge, over the Severn, was a fortified tower.”⁴ Without adverting more to the City generally, it is time to lay before the reader such facts and statements as may serve to elucidate the early history of the See, its connected Monastery, and the Cathedral Church. In the “*Notitia Monastica*” of Bishop Tanner, this has been concisely given; and although it might be easy to dilate further on the statements of the once learned prelate, it will not be easy to controvert any of their essential facts.

“ Upon the division of the once great kingdom of Mercia,”⁵ says the Bishop, “ an Episcopal See, with a chapter of secular clerks, was placed here by King Ethelred and Archbishop Theodore, about the year 680,”⁶ in a church dedicated to St. Peter, which came in the next century to be more generally called St. Mary’s. Upon the pretended reformation of these ecclesiastical societies, by the expulsion of the世俗s, in the time, and by the command of King Edgar, Bishop Oswald, before A.D. 964, founded a new Cathedral in the old churchyard, to the honour of the Blessed Virgin, and placed therein a prior and monks. Soon after the conquest, this convent, from the number of twelve, increased to fifteen of the Benedictine order, by the zeal and munificence of good Bishop Wolstou, who built for them a new

* “*Picturesque Antiquities of English Cities*,” in which volume there are engraved views of Edgar’s tower-gate-house, of old houses in Friar’s Street, of a house in the Corn-market, and a general view of the City from the north-east.

⁵ An account of the division of the great Mercian Bishoprick, into five diocesses, has been given in “*The History, &c. of Lichfield Cathedral*,” a former part of “*The Cathedral Antiquities of England*.”

⁶ “*Annales Wigorn.*” in Angl. Sac. vol. i. p. 469:—Mon. Angli. tom. i. p. 120. “This year, or 679 (as Wharton in his notes,) or 678 (as Mon. Ang. tom. i. p. 137,) seem to be more right than A. D. 670, where this foundation is placed in Heming, p. 529, as being more consistent with the council of Hatfield, where the division of this diocess was directed.” Tanner’s note.—An account of the “*National Synod*,” at Heorefard, i. e. Hertford, will be found in Johnson’s “*Ecclesiastical Laws*,” A. D. DCLXXIII.

and large monastery, A.D. 1082."⁷ On these points, thus recorded by Tanner, there are differences of opinion amongst the older, as well as later writers : but they are not of much importance ; for after all the investigation that can be devoted to the subject very little of substantial information will be gained by the result. Whether the See was founded in 670, 678, 679, or 680, will neither add importance to, nor detract from its history ; for we may be assured that for some years after its establishment, it furnished but few events entitled to published record. It is related that the Bishop "and his family," as the seculars were called, immediately after their settlement in the new See, lived in a conventional way, in buildings adjoining the Cathedral : which Cathedral we may believe was but a small building ; that the prelate's duties and offices were nearly the same as those of an abbot, and that during his absence, another member of the choir was chosen to act as vice-Bishop, under the title of the *Præpositus*, or Provost.⁸ It must be remembered that at this time a diocese and parish were synonymous, and that the priests of a Cathedral were frequently required to travel to distant parts of their widely-spread parish to preach to the people on Sundays, and return to the services of the Cathedral during the other days of the week. At that time all the ecclesiastical dues of the diocese were collected for the Cathedral, and preserved in a common treasury, for the repair of buildings, for the maintenance of the establishment, and to afford relief to the poor and entertainment for travellers. Soon afterwards, priests were regularly placed in particular villages, with provisions made for their maintenance, whilst a

⁷ Tanner's "Notitia Monastica," by Nasmyth, Worcestershire, xxi.

⁸ At the time of Offa's death, 796, *Mercia* had attained its greatest extent of power among the Anglo-Saxon kingdoms, and is said to have been the last that was established. It extended from the fens of Cambridgeshire in the east, to the famous Offa's dyke on the border of Wales, in the west: and from the rivers Mersey and Humber in the north, to the Thames and the Wiltshire Avon, on the south. This area embraced nearly seventeen of the present English counties. Heming (Chartu. p. 3,) states that a charter was granted by Duke Ethelred, and his duchess, Ethelfleda, the heroic daughter of King Alfred, before the year 900, to the citizens of Worcester, empowering them to improve and fortify their city : and granted to the church, or minster, there, one half of the royal "tolls from the market, or the street."

proper number of clergy were settled at the Cathedral to perform its regular offices. "We have many charters, or copies of charters," says Green, "made in the eighth and ninth centuries to the Bishop and his family⁹ at Wigorna Ceastre, by royal or princely patrons. The viceroys of the Huicci were considerable benefactors to them. Athelbald, Offa, Kenulf, Coelwulf, Boernulf, Wiglaf, Berhtwulf, and Burhred, successive Kings of Mercia, outdid the munificence of the eastern Magi, for they offered at St. Peter's altar, entire villages, or manors, with their various lucrative appendages, their native bondsmen, woods, fisheries, cattle, &c.¹⁰ Some of these territories were part of royal demesne, and as such were conveyed with great immunities; and for the rest, exemption from secular services was not difficultly obtained."¹¹ Such was the state of the See of Worcester under its first dynasty: and although it progressively augmented its revenues and powers, and many Bishops presided over it from Tatfrith, in 680, to St. Dunstan, in 957, we do not find much important matter for record during that period. Beside the monastery of St. Peter's, and the Cathedral, there was another religious house in the city, which claims notice here, as it merged into the Cathedral soon after the year 774, when Bishop Mildred, in a grant to Ethelburga, Abbess of St. Mary's, in Worcester, stipulated that it should devolve on the church and choir of St. Peter, after her death. In a charter of King Ethelbald, A.D. 743, the minster of St. Mary's is mentioned,¹² as it is in others of Uhtred, the Mercian viceroy, and of King Offa; but Green says these "are manifestly spurious." In the year 969, it seems evident that the Church of St. Mary was used as the Cathedral of the See—but it appears to have been too small for its new destination. About that time a great revolution took place in the ecclesiastical establishment at Worcester. Hitherto the clergy and the Bishop were世俗s, but after Oswald had obtained possession of his chair, and had erected a new Church, within the churchyard of St. Peter's, he expelled the whole of the secular clergy, and introduced

⁹ See Johnson's "Ecclesiastical Laws," vol. i. A.D. DCLXXIII. and A.D. DCCXLVII.

¹⁰ See Dugdale's "Monasticon," vol. i. edition 1817, for a series of seventy charters, grants, &c. for the endowment of this church, also for the "Valor Ecclesiasticus," temp. Henry VIII.

¹¹ Green's History, 1-24.

¹² Heming's Chart. p. 96.

regular monks in their stead. This caused a vast change in the character, constitution, and discipline of the Monastery and the Cathedral. The regular and strict rules and canons of the Benedictines were established, and the celibacy of the clergy was rigidly enforced.¹³ Though this system had been previously adopted at Winchester, by the instigation of St. Dunstan, it was not confirmed here till Oswald had been sometime seated in the episcopal chair, and until he had gradually, and what has been called “insidiously,” ingratuated himself, by popular preaching, with the people of Worcester.¹⁴ Respecting this reform in the Christian Church, the zealous Catholics and Protestants are violently opposed; and either strenuously advocate, or reprobate the system. Bishop Milner and the Rev. J. Lingard may be referred to as the able and eloquent apologists or vindicators of the entire principles of Catholicism, or Catholicity, as the latter calls it, whilst several Protestant Bishops and their dependant clergy have been at once their opponents and assailants. These two parties being regarded as interested,—prejudiced witnesses, are not believed to utter “the whole truth, and nothing but the truth.” An impartial reader despises error and delusion in both; but cannot help admitting that the learning, argument, and placid temper of the two Catholic controversialists, preponderate over those of their opponents. Had the first courage and independence enough to renounce their belief in, and refuse to sanction the silly and contemptible romances, called miracles of their Saints, they would be more worthy of credit and of confidence. Even the unnatural and irrational practice of monastic celibacy must entail suspicion and disgrace on its advocates, and on the system that enjoins it. At first promoted by visionary fanatics, by austere tyrants, and continued by credulous disciples, it cannot fail to excite the pity and condemnation of every impartial and right-thinking man. It may easily

¹³ See Johnson's “Ecclesiastical Laws,” A.D. DCCCLVII. Milner's “History of Winchester,” i. 165, &c. 2nd edition. Lingard's “Antiquities of the Anglo-Saxon Church.”

¹⁴ The monastic chroniclers tell us that the Church of St. Peter's was too small for Oswald's congregations, and that he often preached to crowded audiences in the open area, near a handsome cross that was erected over a stone monument, raised to the memory of Duke Wifred and his lady. This is described to have been situated at the south end of the High Street.

be inferred, that when Oswald expelled all the married priests, with their wives and children, from their only homes, and deprived them of the means of subsistence, he inflicted much misery on the sufferers, and incurred the indignation of most of the families of the city. It is said that Oswald also ejected the married clergy from seven monasteries within the Worcester diocese, and obtained the Pope's sanction for the same. So, before at Canterbury, where the wily Dunstan had tyrannized over the regulars; and so, at Winchester, where Bishop Ethelwold governed the Cathedral.¹⁵ Sanctioned and protected by the king, Oswald entailed on his dependants, with grants of lands,¹⁶ a sort of feudal tenure. Spelman¹⁷ says, they were bound to perform the duties of horsemen, to pay all dues, and execute all rites of the Church, swear to be in all humble subjection to the Bishop, furnish him with horses, and ride themselves, perform all the work about the steeple of the Church, and the Bishop's castles and bridges, fence his parks, furnish him with hunting weapons, and be obedient to the chief captain or leader of the Bishoprick. After the expiration of three lives the lands were again to return to the Bishop. It is proper to observe that Oswald was a prelatrical pluralist, being appointed to the metropolitan See of York, which he held and governed in commendam with that of Worcester. Three of his successors, Adulph, Wulstan, and Elfric, possessed the same, and it is singular that Worcester was the principal place of residence of the three, as it was the scene of sepulture of two of them. Florence of Worcester (*Anglia Sacra*, i. 202), and the Monk of Ramsey, intimate, that force as well as craft was made use of in turning out the seculars.¹⁸ Lingard, on the contrary (*Hist. of Eng.* i. 245, 4to. 1819), asserts that "Oswald, whose mercy was tempered with lenity, soon converted the canons of his cathedral into a community of monks."

¹⁵ Milner, in his interesting history of that city (vol. i. 164, &c.), has entered into a full account of these transactions, in order to justify the measure, and to vindicate the characters of the three sainted prelates who then governed the monarch and the kingdom. Lingard, in his learned "History of the Anglo-Saxon Church," has advocated the same cause.

¹⁶ Thomas, in his "Survey," has given a chronological list of these grants extending from A. D. 962 to 992, specifying one hundred and ninety hides of land given to seventy persons.

¹⁷ "Works," part ii. p. 41. "Feuds and Tenures."

¹⁸ Thomas's "Survey," p. 3.

Another prominent event in Oswald's life, and in the history of the See, is the erection of a *new Cathedral* by that prelate, in the year 983. This is said to have contained no less than twenty-eight altars; but why there should be so many it is not easy to conjecture or to believe, when the monks did not exceed twenty-six in number. Abingdon conjectures that King Edgar joined Oswald in founding this Church, which was dedicated to St. Mary. Ednoth, who was a monk here, was appointed by the Bishop to direct the building of Ramsey Abbey, which was finished in 974; and it is not unlikely that he afterwards superintended the fabric of the new Cathedral. He was subsequently promoted to the See of Dorchester. The new Cathedral was not destined to last long, for in 1041, the soldiers of Hardicanute entered, plundered, and burnt the greater part of the city, and with it the new Church. Of this we have no further particulars recorded, till the erection of another building by St. Wulstan: but it is not likely that the whole of a stone edifice could be thus destroyed, or that the monastic establishment was broken up and abandoned. It was not till 1084, i. e. forty-three years after the burning of St. Oswald's Church, that Wulstan is represented to have laid the foundation of another. This fabric, and this prelate constitute a new era in the history of the Cathedral.

Lingard gives the following picture of the state of the country and the people at the infancy of the Saxon Church. "The scanty supply of missionaries was then unequal to the multiplied demands of the people entrusted to their care. The Bishop either followed the court and preached according to his leisure and opportunity; or fixed his residence at some particular spot, whence, attended by his clergy, he visited the remoter parts of the diocese. Churches were not erected except in monasteries and the more populous towns."¹⁹ According to Bede, the natives of sequestered villages eagerly congregated around priests whenever they appeared amongst them. Honorius, Archbishop of Canterbury, about A. D. 650, is said to have divided each diocese into several parts, or parishes, and established a clergyman in each: but Lingard thinks that this arrangement was only adopted among the Kentish Saxons, at that time; and that Theodore, who

¹⁹ "The Antiquities of the Anglo-Saxon Church," p. 65.

was Archbishop from A. D. 668 to 690, was the first to establish parishes, churches, and priests, throughout the southern parts of the island. A very important change took place, about that time, in the ecclesiastical regulations of the country. That prelate induced some of the Thanes to erect and endow churches on their respective estates, and granted to them the right of patronage. Hence parishes and manors became co-extensive, and hence also arose the lay-patronage of tithes, glebes, advowsons, &c. The parish priests were required to attend the episcopal synods twice a year, for the purpose of giving an account of their conduct, and for receiving orders, &c.²⁰ “Theodore was the first Archbishop,” says Bede, “to whom all the Church of the English submitted.” Till this time the “Church Song” was only known in Kent, but it was then introduced into all the churches of the island. The same pious author also tells us that Theodore and Adrian, who came to Britain in 668, were “well versed in holy writ, knowing in monastical and ecclesiastical discipline, and excellently skilled in the Greek and Latin tongues; in astronomy and arithmetic.” In the time of King Alfred, before A. D. 900, we find a fact of consequence relating to Worcester and its minster. Bishop Werefried applied to the monarch to have the city fortified; upon which occasion one half of the royal dues of tolls from the market, or street, was vested in the See. Green thinks that *Edgar's gate-house* was erected about that time.²¹ The prelacies of Saints Dunstan and Oswald are important in the annals of this Church, as well as in those of the kingdom. During their dominion great alterations were introduced into the monasteries, by the stern, persevering, and uncompromising conduct of these advocates of celibacy.

²⁰ See Smith's edition of Bede's Eccles. Hist. p. 189.—Spelman's Councils, p. 152.—Wilkins's “Concilia,” p. 103, 245, as quoted by Lingard.

²¹ “History,” vol. i. p. 19. A view of the lower, or under part of this fortified barrier is given in “Picturesque Antiquities of English Cities,” with a description and comments on Green's account and date.

CHAP. II.

HISTORICAL PARTICULARS OF THE CATHEDRAL OF WORCESTER, FROM THE COMMENCEMENT OF THE PRESENT EDIFICE TO THE REIGN OF HENRY VIII. :—NOTICES OF ST. WULSTAN, WILLIAM OF MALMESBURY :—ANNALS OF WORCESTER :—NOTICES OF THE DIFFERENT PARTS OF THE CHURCH.

GREEN, on the authority of Heming (Chart. p. 521) and referring to Tanner's "Notitia," p. 614, asserts that Wulstan "laid the foundation of a new Church in 1084, and in the year 1089 he finished both that and the monastery which was called 'Monasterium S. Mariæ in Cryptis.'" This statement is very doubtful, as are all the others by Mr. Green, which relate to the sainted prelate and his Church. Some of them are evidently erroneous: but in extenuation for such errors of the truly worthy historian, it may be said, that the study and knowledge of the architectural antiquities of the middle ages had not, in his time, attained the certainty and rationality which now belong to them. That Wulstan did commence and finish the Church and the monastery, is not explained by Green, nor is it at all probable, although the prelate presided over the See for twenty years; and he is described by William of Malmesbury, as a prodigy of piety, good fortune, and catholic virtues.¹

¹ "The description of his unexceptionable conduct, as a priest and as a Bishop, seems written with an angel's pen; and I believe that the most beautiful and edifying passages are perfectly true. But if an opinion may be advanced, there are scarcely three words of truth in what precedes."—"Ancient History, English and French, exemplified in a regular Dissection of the Saxon Chronicle," &c. a small volume published in 1830, without an author's name. It is, however, a curious and interesting dissertation on that famed Chronicle, shewing it to be the production of different monastic writers, and that the genuineness and authenticity of parts of it are doubtful. It also enters into an elaborate criticism on Malmesbury's two essays on the life of St. Wulstan, in Wharton's "Anglia Sacra," vol. i. p. 473, and in "Gesta Pontif." book iv. Of these works

The annexation of the Sees of York and Worcester, which continued during the prelacies of St. Oswald, Adulph, Wulstan, and Elfric,² is a remarkable circumstance in the history of this See: and it is equally singular that these Archbishops appear to have resided chiefly at Worcester, where the first and second were buried, whilst the fourth was buried at Peterborough, and the third died and was interred at Ely. The Norman invasion and subsequent government of William the First, and his descendants,

the author says, "They involve the most strange transactions ever devised," p. 77. Again, speaking of Coleman's Life of Wulstan, which Malmesbury often refers to, he says, "There is so much of folly and falsehood in Malmesbury, which is apparently" Coleman's, "that he probably was one of the greatest hypocrites and impostors of that age:—I know not what to think." Further on he shews that there have been interpolations and omissions in the Worcester annals, by which the name of "ELFRIC, who succeeded Wulstan as Bishop in 1023, is omitted by Malmesbury and other historians, and that of *Leafsinus* inserted in his place." This mistatement has been followed by Dugdale, Thomas, &c. and is unfortunately adopted in the ensuing "List," (page 5.) "This foolish and apparently incredible forgery," says the learned anonymous author, "was intended to serve, and did serve a very base purpose. The particulars of Wulstan's early life are neither true, nor near to the truth; but in the two last books there are many stories much more shocking. Coleman is in general the instrument of miracles, which Wulstan never pretended to, and Malmesbury was wrong to repeat." These miracles are so truly puerile and contemptible, that it is degrading to literature to record them; unless for the purpose of shewing their folly, and to warn the credulous against paying them any credit. In another page (111) the author writes, "The pretended book of possessions of Heming is a barefaced forgery, for the greater part of it; and as late, I think, or later than Malmesbury's time, and probably got up for some purpose unconnected with Elfric. Its pervading spirit is malevolence towards Earl Leofric and his noble family, therein set forth as robbers of the church. The Worcester forgeries seem to aim at one object—to mystify, to lose, to ruin Elfric." In conclusion, the author asserts, "Malmesbury was fully aware that his Life of Wulstan was written from false documents."—This critical investigation into the merits and genuineness of the monastic Chronicles, plainly shews that they cannot be trusted as authentic histories, relating to religious matters.

² Of this Bishop and Archbishop there is not any account in the Worcester lists and memoirs; but in Drake's "Eboracum," p. 411, there are some particulars of the life and character of "Alfricus Puttoc," most probably the same Elfric, which shews that he was not likely to be favoured, or even fairly treated by William of Malmesbury. According to that historian, he was deprived of holding Worcester in commendam with York, and therefore urged Hardicanute to invade the former city and set it on fire—that he caused the dead body of Harold to be dug up, its head cut off, and cast into the Thames. "Old William and his brother monks," says Drake, "bore hard upon this Archbishop, who gave so much to churches belonging to the secular clergy, and nothing to them." Ibid.

in England, caused many changes in the political and religious affairs of the island. Bishop Wulstan II. was presiding at Worcester at the time of that event, and was allowed, by the conqueror, to continue not only in that See but to hold York also, as some of his predecessors had done. The true annals of the Cathedral, during Wulstan's prelacy, are so much blended with fable—with the silly nonsense of miracles, that it would be an arduous and difficult task to separate the genuine from the fictitious, and the useful from the worthless. On the present occasion, we must confine our future narrative to the history of the fabric, and endeavour to elucidate it with as much precision as can be deduced from the evidence before us.

The first foundation of the present Church, and the ages of those different parts which are evidently of distinct, and even distant epochs of time from each other, are matters of doubt, and have occasioned difference of opinion among those writers who have published accounts of the edifice. Although we have not succeeded in obtaining any genuine documents on the subject—any ancient record, on which credit can be placed, we are enabled to controvert the statements of preceding authors, and shew that they have materially erred in ascribing dates to particular parts, which are not justified by their peculiar features and details. The origin of the present edifice is not satisfactorily defined: some ascribe it to St. Oswald, and others to St. Wulstan. Green takes it for granted that St. Oswald's Cathedral was destroyed by Hardicanute, A. D. 1041, and that St. Wulstan finished a new and enlarged edifice in 1089. He also contends that this Church extended no farther westward than the present chief transept, which he calls a “narthex, ante-temple,” or vestibule to the church. “Here then,” he asserts, “most unquestionably the western boundary of St. Wulstan's fabric was terminated, and its grand approach provided.”³ This transept is probably part of the original Church, as its walls, and some windows in the south end, as well as the passage on the outside, exhibit arches and features of Wulstan's age; but no critical architectural antiquary can agree with the Worcester historian in ascribing the Lady Chapel, and

³ History, i. 36.

the eastern transept to the same date, or to a time even much less than one hundred years afterwards. Mr. Green asserts that the east end is an “ancient part of the Cathedral, with its original embellishment.” In Storer’s, and in some other works, this statement is repeated. The writer in Storer’s volume says that part of “Wulstan’s Church still constitutes the choir and Lady Chapel of the existing building.” “This choir was the nave, having a crypt under it, and the part now called the Lady Chapel was the original choir.” (page e.) This assertion is more than improbable: it is refuted by the examples of almost every other Norman Church, not only in England but on the continent. A crypt is almost invariably under the choir, for the purpose of raising and keeping its floor dry; as at Winchester, Canterbury, Gloucester, &c. The style and architectural features of this choir, the Lady Chapel, and the small transept are the first pointed, and nearly correspond with Salisbury Cathedral: and as the Church of Worcester was newly dedicated by Bishop Sylvester, in 1218, when King Henry III. and a concourse of the nobility and gentry were present, it may be fairly believed that it had been recently rebuilt. It also appears that it had sustained much damage by fire, particularly in the years 1113 and in 1202. Between these two dates we may refer several parts of the present Cathedral: viz. the passages on the west, and south, and east sides of the cloister, the lower part of the refectory, the walls of the chapter-house, the western transept, and the two western compartments of the nave. The latter belong to the end of the twelfth century. But the oldest part of the present edifice is its *Crypt*, which may probably be part of Oswald’s church, or it may have been rebuilt by Wulstan: for there is neither document nor internal evidence sufficient to prove by which of those prelates it was designed and constructed. Its Norman character is shewn in the view, (PLATE X.) and in the ground plan, (PLATE I.) The oldest part of the Church is the transept, and particularly its eastern wall, through which there were entrances to the crypt, and also two door-ways, with semicircular arches, to the vestry on the south side, and to the sacristy on the north. The former arch is shewn in the title-page to this volume.

Green has created for himself, and occasioned to others, who have since

written on the Cathedral, no little confusion and error, by stating that the present choir was the original nave; that its western front was the present transept; that the two arches at the west end "are even older than any other part of the whole Church, and yet constituting a portion of the most modern of the additions which have been made to it."⁴

In consequence of the fire, which consumed some of the Cathedral in 1202, the visit of commissioners from the papal See in the following year to inquire into the reputed miracles ascribed to Wulstan, and their unqualified report of their truth, of King John's pilgrimage to the canonized bones of the newly made saint, and of other circumstances of great local notoriety, it is probable that the whole *east end* of the Cathedral was either rebuilt or adapted and altered to the prevailing fashion of architecture, about this time. It seems evident that it was newly dedicated in 1218. The *Lady Chapel*, the shrines for Saints Oswald and Wulstan, then became objects of Catholic attraction and devotion. *Bishop Giffard* is described as having ornamented this part of the Church, by placing rings of copper, gilt, or bands round the marble columns, to strengthen them: but it is more likely that such ornaments, or features of these columns, were parts of their original design and formation; although Giffard may have gilt them. It seems evident that he erected a splendid tomb for himself, as it is mentioned in his will, dated Sept. 13, 1301.⁵ It is described by Thomas to be near the great altar of the Virgin Mary's Chapel; but others assert that the altar-tomb and effigy under Prince Arthur's Chantry, belong to Giffard. (See page 2, hereafter.) This, as well as the Countess of Surrey's tomb adjoining, has been sadly mutilated.

⁴ In a very well written essay on Worcester Cathedral, in a valuable periodical magazine, called "The Analyst," it is observed:—"That Green, driven from one untenable position by Bishop Littleton, should take shelter in one still more absurd, is not to be much wondered at, but that authors of local histories, with the building before their eyes, should fall into the same error, seems astonishing. We regret to perceive that this absurdity is reiterated in a recent 'Concise History of the City and Cathedral of Worcester,' in many other respects a very commendable publication." Analyst, vol. ii. p. 103.

⁵ This testament is printed in Thomas's "Survey," Appendix, p. 77.

The interment of the body of *King John* in this Cathedral (A. D. 1216), was an event of no small importance to the monastery and See, at the time, nor of less local consequence afterwards. He died at Newark-upon-Trent, of poison, as some chroniclers report, and his corpse was conveyed across the country, to Worcester, where he had ordered, in his will, that it should be interred. Of this ceremony—of the simple tomb erected over his remains,—of its removal at the time of the Reformation,—of discoveries made in the grave, and of much other collateral matter, Green has recorded many interesting particulars, in his History of Worcester, and in a quarto pamphlet published in 1797. On these, and the author, the Catholic Bishop Milner, remarks, that respecting “the worst of sovereigns,” he has fallen into various errors, on this his favourite subject, as well as on many others. He is never satisfied with repeating his calumnies on the subject of King John’s funeral.—“On the skull was found the celebrated monk’s cowl, in which he is recorded to have been buried, as a passport through the regions of purgatory.” “Account,” &c. p. 4. Similar passages occur in his History, pages 59, 73, 157, and in the preface, which occasions the learned historian of Winchester to exclaim, “What a mass is here of ignorant and illiberal abuse, calculated to represent the piety of our ancestors as more stupid, and of a more immoral tendency, than the mythology of their pagan ancestors.” He then says “the cowl is not a mere hood covering the skull, but a large garment to cover nearly the whole of the body” (History of Winchester, vol. i. p. 240). The tomb, near the east end of the choir, with the effigy of King John on its slab, is of a date long subsequent to his decease. It was probably made at the time when Prince Arthur’s chantry-chapel and tomb were erected. In Stothard’s most valuable work, “Monumental Effigies of Great Britain,” are front and the profile views of King John’s statue, as well as a miniature representation, with the costume properly coloured, and a very interesting essay on the character of the “fool, rogue, and hypocrite” king. There is some interesting information respecting this monarch, and the far-famed charter of English liberties, forced from him, in Thomson’s “Historical Essay on the Magna Carta,” a very beautiful and unique book. See also

Sandford's "Genealogical History of the Kings, &c. of England," fol. 1707, for his pedigree, marriages, children, both natural and legitimate.

Green states, that the *Nave*, from the western arches to the tower, was the work of Bishop Blois, about 1224. The age and character of the western arches will be hereafter noticed, as well as the improbable notion of the original west end terminating at the transept.

During the prelacy of *Bishop Wakefield*, who was treasurer of England, some alterations were made at the *West-End*, and in the nave, by opening the large central window in the former, by making other windows, and forming some of the vaulting.⁶ It is also probable that he altered the position of the screen between the nave and the choir, by removing it westward two arches from the transept, and it is equally likely that the two *lesser Towers*, said to have been blown down, A. D. 1222, were situated at the west end of the church. The Worcester annals state that the *great Tower*, which must have been at the intersection of the nave and the choir, with the transept, fell in the year 1175. The present tower appears to have been finished in 1374, and was most likely, at the time, a beautiful design.

In the will of Bishop Nicholas de Ely, sixty marks were bequeathed towards re-edifying the *tower*; shewing that it was entirely down, or dangerous, about 1267: but it appears that the present tower was finished as above stated. About two years afterwards, the *vaultings* of the *choir*, and of the *principal transept* were completed. Other parts of the church are said to have been vaulted with stone in 1327, 1375, and 1376, whence it seems that, during the fourteenth century, the Church underwent many essential additions and embellishments. The present interesting *Cloister* probably occupies the site of one of much older date, for this does not appear to have been built before 1380, when Bishop Wakefield made some alterations at the west end. King John gave one hundred marks for the repairs of the old cloister. In Storer's volume, it is stated that the " *Chapter House* was built about the same time as the cloisters ;" but it is evident that the lower part of

⁶ Bishop Wakefield was buried in the nave, implying that he made the greater part of it.

it, if not the whole walls, are the architecture of the end of the twelfth century. The upper tier of windows are likely to be of the same age as the cloister.

The splendid *Chantry-Chapel* and *Sepulchral Monument* for *Arthur Tudor, Prince of Wales*,⁷ son of Henry VII., who died in Ludlow Castle, April 2, A. D. 1502, and was conveyed to, and interred in this Cathedral, soon afterwards, is fully illustrated in the accompanying engravings. It will be again referred to in speaking of the different plates. It was erected in 1504, and its whole surface, externally and internally, is covered with tracery and sculptured ornaments. It manifests, however, the first stage of decline from the genuine monastic style. A particular account of this prince's death and funeral ceremonies, is preserved in Leland's "Collectanea," vol. v., from an ancient manuscript. Four bishops, several abbots and priors, "curats, secular priests, clerks, and children with surplisses in great number, and I suppose all the torches of the towne," were present to receive the royal corpse. Many of the neighbouring nobility and gentry attended at Worcester on the occasion, which, by the description, must have exhibited a sort of monastic carnival of "sore weeping and lamentation." In Green's History, vol. i. are many curious particulars respecting this "mausoleum," as he calls it.

⁷ He was born at Winchester, 20th Sept. 1486. At the age of fifteen, A. D. 1501, he was married, in St. Paul's Cathedral, London, to Lady Catherine, daughter to Ferdinand, King of Spain, when nineteen bishops and mitred abbots attended the ceremony; immediately after which he was sent into the marches of Wales to govern that principality; and he died at Ludlow, after having been wedded four months and nineteen days. Such was the unnatural and irrational prematurity of his marriage and government which probably occasioned early death. In Sandford's "Genealogical History" is an engraved view of the south side of the chantry-chapel, by Hollar, and also a view of the altar-tomb.

CHAP. III.

DESCRIPTION OF THE CHURCH, WITH ITS APPENDANT MEMBERS, AND
REFERENCES TO THE ACCOMPANYING ENGRAVINGS.

To the professional architect and to the architectural antiquary, the engravings, which accompany this letter-press, will convey full, and almost complete information relating to the forms, sizes, relative proportions of parts, and the varied architectural members of the Cathedral Church of Worcester: but to those who are not familiar with the language, as it may be called, of geometrical plans, sections, and elevations, it may be proper to employ a little descriptive, in addition to that of graphic language. The general views, it is presumed, are read and understood by almost every person, and one of these is calculated to shew and illustrate the exterior features of the Church, as presumed to be seen from the north-east.¹ Other general views represent the interior. *Externally* this Cathedral does not exhibit much of architectural interest or beauty. “Perhaps,” says a very able writer in “the Analyst,” vol. ii. p. 98, who is evidently a critical observer, “no English Cathedral presents so heterogeneous an appearance, in its external aspect, such a patched and thread-bare coat of many colours, with so little to admire, and so much to deplore, as the Cathedral of Worcester. Although this arises in some degree from the different periods at which portions of the structure have been erected, the

¹ The view, here represented, is from an imaginary point, drawn from the ground plan, and the parts sketched in from different stations. Near the north-east angle of the Cathedral Church, is the old dilapidated parish Church of St. Michael, with some dwelling-houses, which obscure and almost shut out this part of the Cathedral from the inspection of persons. So the tasteless Church of St. Margaret's, at Westminster, is absurdly built near the north-east end of the famed and splendid Abbey-Church, and Henry the Seventh's Chapel. Such *Gothic* barbarisms ought not to be allowed to continue.

general effect would not be marred, were it not for the tasteless manner in which the repairs have been carried on, almost ever since the dissolution of the priory, and the alienation of its revenues to other purposes by the great vandal of the age, Henry VIII." After adverting to the real injuries done to this Church, as well as to many others, during the fanatical *civil* wars, and to others falsely ascribed to the same spoliating times, the writer thus proceeds: " Browne Willis, who wrote in 1723, praises the chapter for laying out several thousand pounds in repairs, new casing the outward walls, &c. But unfortunately good taste was not shewn in those renovations. We have only to look at the modern pinnacles which succeeded the old ones, the western transept of white sandstone, and the miserable balustrade that now surmounts the tower, instead of the battlements of former times, to be assured, that *restoration* was the least object the improving architect had in view. The numerous pinnacles which distinguished this Cathedral,—now mostly taken down,—should be restored, but assuredly in a different manner to the last ones, which, erected in the early part of the eighteenth century, were not taken from any model of the age they should represent. If a little lower in altitude than before, it would be an improvement, as they would suffer less from the western blasts, which so distorted the pinnacles lately displaced. The tower, above all, demands careful attention; its ornaments should be restored, and the ugly modern balustrade at the top, made to give place to an elegant open-work battlement. The northern porch, too, would assume a still more elegant appearance, were it cleaned and renovated. Finally, unless the fabric be devoted to ruin, sooner or later, nearly the whole exterior must be new-cased, but some other stone; at whatever expense, ought to be substituted."

As mentioned in the above extract, the tall pinnacles, which rise at the different angles of the Cathedral, and which had become ruinous, have been taken down, and those at the top of the tower, with the parapet, have been altered and repaired. The view of the Church, now referred to, represents the eastern end, with its large and lofty window, the flying, or arch-buttresses at the angles, the tall pinnacles as they appeared in 1832,

the north aisle of the Lady Chapel, and the clerestory windows, the finely designed, but rather slight north small transept, also that at the centre of the Church, the tower rising at the intersection of the transept, nave, and choir, with part of the nave, and the north porch. The exterior of the south side of the Church, east of the great transept, is within the precincts of the deanery garden, and the remainder of the south side is to be seen from the cloister. The eastern end is open to the public street, whilst the western front abuts on a thoroughfare-passage, but unlike most other western ends is deprived of any entrance door-way.

The annexed GROUND PLAN (PLATE I.) displays the general arrangement, porportions, and divisions of the whole Church, with its cloister, chapter-house, and other members; also the thickness and forms of the walls, columns, door-ways, windows, buttresses, &c. By this it is seen that the whole edifice consists of the following divisions, the proportions and dimensions of which are ascertainable by the scale on the plate, while the architectural features and peculiarities, both externally and internally, are represented and defined in the other engravings.

A, *North porch*, being the principal entrance from the city: there are two other entrance door-ways from the cloister (e and h). As indicated in the plan, the north porch has a vaulted roof, with ribs, and on each side, within, is a dwarf wall of unusual design. B B, *North aisle* of the nave, vaulted and ribbed,² a section of which is shewn in PLATE V. B, and also the form of the arch. The two western arches of this aisle, in the exterior wall and columns, as well as the nave and south aisle, are evidently older than the eastern parts, which extend to the transept: as shewn in the plan, the walls are thicker, and of more massive character, whilst the columns, with the arches, triforium, and clerestories are likewise of a more ancient style of architecture (See PLATE IV. B.) Nine arches, springing from nine clustered columns, separate this aisle from the *Nave*, c c, the architectural design of which is shewn in PLATE III. whilst the true forms and proportions of the arches, columns, triforium-arcade, clerestory, with elevation, sections, and pro-

² The engraver has indicated more ribs in the aisles than there are.

files of the ribs, are delineated in PLATE IV. A and B. The western window of the nave is shown in PLATE III.; and the true form, proportion, and relative space of the open part, with the great pier of clustered mouldings are defined in PLATE V. C. The *South aisle* of the nave, D D, presents nearly the same design, form, and arrangement as that to the north, excepting in the wall, which has two blank windows with semi-circular arches, between the aisle and a passage, near the west end. East of the nave and its aisles, and extending laterally beyond each, is the *principal Transept*, E F; which is of narrow and short dimensions, as compared to other transepts. On the south side of the nave, near the west end, is an *arched passage* (A a, in the Ground Plan) of Norman architecture, like that at Y, and forming a covered way from the prebendal houses to the cloister, and to the Church; from this passage there are stairs of entrance to the triforium over the south aisle, and at F, to an apartment over the passage. The plan of the ancient and once noble *Monastic Refectory*, or *College Hall*, now school-room, &c. on the south side of the cloister, is marked B b: part of it is appropriated to the King's School, and it has been often used for the famed *music meetings* of the three choirs.³

The plan of the fine and very interesting *Cloister*⁴ is shewn in PLATE I. letters T, U, V, and W; and in its architectural style and adornment, PLATE XII.: whilst the former serves to mark the extent, arrangement, piers, win-

³ A curious volume, by the Rev. Daniel Lysons, was published in the year 1812, intituled "History of the Origin and Progress of the Meeting of the Three Choirs of Gloucester, Worcester, and Hereford," in which the author has introduced a dissertation on tithes, appropriations, endowments, the parochial and cathedral clergy, &c. evidently intended to justify and vindicate those of the Protestant, and reprobate those of the Catholic church. Yet he remarks, as an historical fact, that "about the year 970, the laws of King Edgar provided that every man should pay his tithes to the mother church of the parish to which he belonged. That these were the golden days of the Church, when the parochial clergy had every man an income adequate to the support of himself and family, notwithstanding his parsonage was charged with the repairs of his church, and the relief of the poor."

⁴ In the north aisle of the cloister is a sepulchral slab, with the word "*Miserrimus*" on it, which has occasioned much speculation and inquiry respecting its meaning, and the person to whom it alludes. In a pleasing provincial periodical, called "The Worcestershire Misch-

dows, and disposition of the ribs of its vaulted roof, the latter represents the entire eastern walk, or avenue, and particularly as to the design of the piers, the forms, proportions, and arrangement of the ribs, the tracery of the soffits of the arches round the windows, and at the junction of the eastern and southern walks. It is shewn that the entrance door-way to the Church is not placed in the centre of the avenue: whilst that at the north end of the western avenue is still farther removed from a central position. The square apertures, through the piers, between the windows, are, I believe, peculiar to this cloister, and to three sides of it. The different walks of the cloister vary in length: that on the east is one hundred and twenty-five feet, whilst those to the west, north, and south, measure one hundred and twenty feet; the width is sixteen feet, and the height is seventeen feet. At the intersection of the ribs of the vaulting are numerous bosses of varied designs, some of which exhibit curious specimens of monastic sculpture. In the western wall, near the entrance to the old refectory (at g in plan) is a large stone *lavatory*, which was supplied with water from Henwic-hill, on the opposite side of the Severn, at about a mile distant. The *transept*, E and F, is unlike that of any other Cathedral. It consists of one space, or aisle, without columns. At the south-west and north-west angles are circular staircases to the roofs, and to galleries in the walls. As already remarked, this portion of the Church is certainly of Norman design, although alterations have been made in the arches, windows, and other parts. The choir, H H,

Iany," edited by E. Lees, it is stated that this stone "covers the remains of the Rev. Thomas Morris, who, at the Revolution, refusing to acknowledge the king's supremacy, was deprived of his preferment, and depended, for the remainder of his life, on the benevolence of different Jacobites." At his death he requested that the only inscription on his grave-stone might be the word above. Wordsworth addressed a pathetic sonnet to the interred, and in the "Miscellany," above-named, are two others to the same, by H. Martin and Edwin Lees. A small anonymous volume, being a tale, or romance, supposed to relate the woeful and distressing life and character of the person buried, has recently been published. It soon attained a second edition. Inscribed to William Godwin, the veteran author of "Political Justice," of "The Inquirer," "Caleb Williams," &c, it manifests a kindred feeling, sympathy, pathos, eloquence, terseness, and energy; and, according to the apposite language of the Literary Gazette, "is strikingly original, forcible, and interesting. The bridal, with its funeral pageantry, is such as Hoffman might have imagined in his darkest mood." The action is single, the progress fearful, and the denouement terrific.

and its ailes, κ κ, and λ λ, extend from the transept to the altar-steps, at ι ; where a second, or *smaller Transept*, ν and ο, of different architecture to any other part of the Church, branches off to the north and south. This, as well as the whole of the eastern end, has the floor much lower than that of the choir and its ailes. It will also be seen, by the plan, that the architect has constructed two boldly-projecting flying buttresses at the south-east and at the south-west angles of the southern wing of this transept, to strengthen and sustain the lateral pressure of the thin and slight walls. Similar buttresses are raised at the east end, both in the lines of the longitudinal walls, and also laterally against the north and south sides. It is rather singular that there are not any similar supports to the northern small transept, where the walls and construction seem to be the same as in the opposite transept. The central division of the church, east of the altar-screen, is described by Green as the *Lady Chapel*, σ, whose altar was under the great eastern window at w. The ground plan of the *Chapter-House* is given at x, and an interior view of it, PLATE xv. By the plan it is shewn to be nearly circular within, and having ten faces externally, with buttresses at some of the angles. It is approached from the east walk of the cloister, the usual place of entrance, and also the usual position of chapter-houses. As shewn in the view, and indicated in the plan, its vaulted roof is supported by a single column in the centre, whence diverge small torus ribs, which take the circular sweep of the vaulting, and terminate on columnar capitals attached to the side walls. The interior design is plainly shewn in PLATE xv., by which a series of semicircular-headed niches is seen to extend around the whole building, forming a sort of continued row of recesses, on the stone-seat. Above these is an arcade of columns, and of semicircular and interlaced arch-mouldings, crowned with an enriched string-course. Over this is a series of large pointed-arched windows, of four lights to each, with three mullions, and tracery. Green says that it has “a fine, round, *umbilical* pillar, arising in the centre, exactly corresponding with that at Ely.” It is not easy to understand the meaning of umbilical, applied to such a member of architecture, and there is not any chapter-house at Ely, with a central column. He is equally erroneous in ascribing its erection to “the same time

with the cloisters" (vol. i. p. 78), which is repeated in Storer's account (*m*). This fine and unique apartment is now fitted up as a library.

At Y is an *arched passage* of Norman architecture, or corridor of communication between the cloister and the modern deanery: or ancient priory. z marks the ground plan and position of an apartment called the *Guestern-Hall*, or *audit-room*, which Prior Wulstan de Braunsford built in 1320 for the "exclusive entertainment of travellers." A monthly court was held here in the monastic times for the trial of disputed causes between the tenants of the Priory; and, according to Dr. Thomas, it was used for similar purposes in the time of King Charles I. Latterly, it has been appropriated to festive entertainments at the annual audits of the chapter. At A a is a passage already referred to: B b is the refectory, or modern school room: C c, area of the cloister.

The small figures on the ground plan refer to the principal sepulchral monuments in the Church, which will be found noticed in page 2, &c. of the Appendix, at the end of this volume; where also are references to other parts of the Church.

The *Plan of the Crypt*, at one corner of PLATE I., is drawn to the same scale as the Church, and shews its division into four spaces, by walls, and these divisions again partly arranged into different aisles, by rows of columns extending from east to west. A view of the principal area of the crypt is shewn in PLATE XIII., by which the forms and sizes of the columns, with their capitals and bases, the vaulting, and the flat ribs which extend from column to column, beneath the arched roof, are illustrated. Of the age of this part of the edifice some notice has already been taken. "The sculptured decorations," says Green, (History, i. 39), "with which this ancient part of the Cathedral was originally embellished, consist of a series of ornamental arches, pointed at their tops, which runs under the foot of the lower tier of windows." This strange account following his dissertation on the crypt, has been adopted in Storer's volume (page *f*), also in Chambers's "General History" (page 80), and in some other publications, to the embarrassment of many readers. The last writer copies not only sentences from Green, but often whole pages, without acknowledgement; and, as in this instance,

repeating palpable errors. The passage by Mr. Green refers to the eastern end of the Church, where there are sculptures and a continued arcade under “the lower tier of windows;” but there are no sculptures, or ornamental arches, or lower tier of windows, in the crypt.

The general *Interior Architecture*, as well as the true forms of the arches, piers, columns, windows, and other members of the church, are illustrated and defined in the accompanying prints; by references to, and short notices of some of which, the reader will be enabled to understand and appreciate the whole building. The *Nave* and its aisles are shown in PLATES I., III., IV., v.; that of PLATE III. displaying nearly its whole extent, looking to the west, and indicating the large window, with an arcade of three semicircular arches below, also the vaulting and ribbing of the roof, &c.; PLATE IV. contains elevations of two compartments of the nave, on the south side, at the west end. That on the right, marked b., evidently of different style, character, and age to the other, at a., has already been adverted to; whilst that at a. is in unison with the arches, piers, triforium, and clerestory of the remainder of the nave. The arch of the latter is more acutely pointed than that of the former; its mouldings are more elaborate, its three-quarter attached columns are more numerous and taller, whilst the bases, capitals, and the whole work, manifest a later and more enriched specimen than in the two western arches. It is also to be remarked that the arch-mouldings of the three openings in the clerestory, g, have triangular pedimental forms and finishings, whereas those to the west, at a, have a semicircular-headed window in the centre, and small lancet-shaped arches, to a gallery, at the sides. In the triforium, b, we perceive two compartments of three open arches, in each, with semicircular arches, and dressed mouldings, with rosettes, or pateras, above. These forms and ornaments resemble some work in the north transept of Wells Cathedral, which may be ascribed to the age of Bishop Reginald Fitz-Joceline, about the year 1180. The string-course of the western arches, and the lower arches, c, range lower than the more eastern parts of the nave; and in the southern wall, behind the arch, at d, there are mouldings of a small semicircular-headed window.

The principal *Transcept* is marked, as to length and width, by the *Ground Plan*, PLATE I., whilst its height, internally and externally, is shewn in

PLATE V. In the latter print are also defined the thickness of the wall under the southern window, at *e*, with the section of a modern window, the dressings on the wall at the east side, and the height and timbering, or raftering of the roof; a section of the archivolt mouldings of the arch, between the tower and south wing of the transept, and an elevation of half of the arch between the nave and the tower, a half section and half elevation of that tower, in its true geometrical forms, and displaying some of its tasteless modern works; a section of the northern aisle of the nave, *b*, and an elevation of the western face of the northern wing of the transept, *a*; a modern organ-screen and organ-case are shewn at *c*, whilst the massive pier at the north western angle of the tower is given between *b* and *c*, a plan of which is shewn at the top, on the left hand, of PLATE I.

The architectural forms and features of the *Choir* are displayed in PLATES VI., VII., and VIII., whilst its width and length are marked in the ground plan, PLATE I. It has stalls on each side, and under the organ, at the west end; the Bishop's throne is on the south side, a pulpit is on the north, and galleries for visitors are placed behind, and partly over, the stalls. Near the altar-steps, in the middle of the choir, is an altar-monument, or cenotaph to King John, whilst a gorgeous chantry-chapel for Prince Arthur fills up the arch on the south of the altar. A handsome, open-worked, stone screen closes the back, or east end of the communion-table. The forms, proportions, mouldings, and general architectural features of the choir are defined in PLATES VI., VII., and VIII.; the first displaying one side of King John's tomb, the pulpit, a stone screen separating part of the choir from the aisle, a window, and the vaulting of that aisle, &c. In the second, or PLATE VII., at *a*, is a geometrical delineation of one division of the choir, on the north side, shewing an arch, with its two clustered columns of support, the rich triforium above, a plan of which is marked at *ff*, *gg*, and the clerestory, with its screen arcade, forming a gallery before the window. As shewn in this elevation, and in PLATE VIII., it is quite evident that the choir and its transept must originally have formed a most splendid architectural design. Modern white-washing and fittings-up have, however, greatly deteriorated its effect; and the irreverent theatrical practice of fixing numerous galleries and seats in it for periodical oratorios, must continue to deface and injure this splendid

part of the Church. The bosses, at the intersection of the ribs of the roof, and the capitals of the columns,⁵ are elaborately and skilfully sculptured, whilst a series of basso and alto-relievos, sadly battered by the fanatics of the seventeenth century, adorn the spandrels of the triforium. From the draperies and general character of some of these figures, it may be inferred that when in a perfect state they manifested much merit in the artists.

Some variation in forms and proportions of the arches, in the columns, clerestory, and side walls, contradict the east end, or **LADY CHAPEL**, from the choir and from the other parts of the Church. One compartment, on the north side, is delineated in **PLATE VII. b**, and shews it to correspond in expression and detailed ornament with the famed Salisbury Cathedral.⁶ Tall, thin, insulated shafts of Purbeck, or Sussex marble, polished, either standing singly, as in the triforium or clerestory, or clustered and with bands near the centre, and with rich foliated capitals and bold bases, as in the piers between the central part and the ailes, plans of which are given, d, e. The triforiæ of the Choir and the Lady Chapel are not open to the gallery, as in most cases, but have walls behind the screen-arches, against which is a continued arcade; (see b, **PLATE VII.**). It must be evident that this mode of closing the triforium is useful, to exclude cold air, whilst it also produces a fine architectural effect. Under the windows of the ailes extends an arcade of trefoil-headed arches, with foliated capitals, and with the spandrels of each arch adorned, by what Mr. Green and some of his copyists call, “grotesque” sculpture. Like the same species of adornment, and the same style of arcade in the chapter-house at Salisbury,⁶ this sculpture is particularly interesting to the architectural antiquary and artist, as exhibiting the style of design and workmanship of the early part of the thirteenth century. In **PLATE IX.** is shewn a geometrical elevation of the interior of the east side of the south Transept, with a section of the southern wall and windows, and an elevation of the exterior of the western face of the north Transept. This print shews that the two wings of this transept, north and

⁵ Some of these bosses, with the sections of the ribs, the clustered capital, and the elaborate archivolt mouldings of the arch, also of other capitals and bases, and a large plan of the clustered columnar pier of the choir, are correctly delineated in one of Mr. Wild's plates.

⁶ See views, plates, &c. of that Church, in the First Volume of the “Cathedral Antiquities.”

south of the aisles of the choir, are of different architectural design to the other parts of the Church. The arch-buttress, at the south-east angle, is given in this print, at *ii*; also the arcade under the lower range of windows, at *D*; and the two tiers of tall windows, above. A screen of insulated clustered columns is formed within-side each of these windows, and it will be observed that the upper, treble-window, occupies the space of the triforium and the clerestory. This engraving also displays the situation, &c. of Prince Arthur's monumental chantry, *r*; the altar-screen and altar, *e*; part of King John's tomb, at *b*; a geometrical elevation of the great eastern window; part of the crypt, at *c*; and the pulpit, at *a*.

In the *North Aile of the Choir*, PLATE xi., are shewn two varieties of windows, also one of the fine bosses, with two equally fine capitals to the attached clustered columns which support the ribs of the vaulting. Projecting from the wall is a sort of *oriel window*, supported on a bold corbel. The original purpose of this has created many conjectures, and may still occasion more. Green calls it the *Sacrist's Balcony*, (i. 37,) as that officer formerly had a house or office at the angle of the Church, between the north aisle and the east wall of the transept. King, in "Munimenta Antiqua," considers that it was connected with a prison-cell, and that the prisoners were permitted to see and hear the Catholic ceremonies and prayers from this window.

The other engravings, not yet referred to, represent the architectural design and details of *Prince Arthur's Monumental Chantry*, PLATES viii., x., and xiv.; the last of which gives sections of the screens on the north and south sides, the vaulted roof, and the tomb; also an elevation of the eastern end of the chantry, behind and above its altar. At the top of the Plate is part of the parapet, whilst at the sides and bottom are delivered some of the sculptured details. (*Vide ante*, p. 19.)

PLATE xvi. represents six *monumental Effigies*, which are noticed in *a*, p. 3, at the end of the volume. The border of the print displays four bosses from the cloister, *b*, *c*, *f*, *g*, and other ornaments.

Biography of Bishops. In previous volumes of the Cathedral Antiquities, the author wrote and published a few biographical notices of the most eminent prelates of each See; but, on the present occasion, he is

induced to forego this usual portion of Cathedral history. Dr. Thomas's "Survey of the Cathedral" contains the fullest account of the Bishops, from *Diuma*, 657, to *Babington*, who died in 1610. Green gives some account of the same dignitaries, in nearly the words of his predecessor, beginning with *Tatfrith*, 680, and ending with *Hurd*, 1808. A list of Hurd's successors will be found in a subsequent page. Thomas's memoirs are substantiated by numerous references to authorities. In the new edition of Dugdale's *Monasticon* (vol. i.) are brief notices of the same persons, with the addition of F. H. Walker, D.D. 1817. To repeat such biography would neither enhance the utility nor interest of this volume; and to enter into new inquiries, and attempt original essays on the respective characters and ages of each, would occupy some years of a man's life, and require the space of a large quarto volume for its narrative. Whilst a Roman Catholic author, like Milner, or Lingard, would be likely to estimate the characters of Dunstan, Oswald, or Wulstan, and other rigid and intolerant prelates of their own church, much above their historical standard, they would be equally likely to depreciate, or to treat uncandidly, the memoirs and works of a Latimer, Hough, Stillingfleet, and other staunch and partial advocates for the reforms or revolutions of the Roman Catholic church. Such protestant churchmen as Hoadley, Tomlins, Marsh, and Phillipotts, would be equally unfitted to do justice to all parties; to investigate with the only object of ascertaining facts, and writing with the full and conscientious principle of extenuating nothing, and setting down nought in malice.

The See of Worcester has certainly enrolled, on its list of prelates, many names of high historic celebrity. It presents one pope, four saints in the Catholic calendar; six lords chancellors of England, three lords treasurers, one king's chancellor, eleven archbishops of Canterbury and of York, one Roman cardinal, and many men of general learning and of literary merit. The mere publication of sermons, charges, and controversial divinity, is part of the professional obligation of officers of the Church; and the time is fast approaching when they will find it both their duty and interest to write such essays in a more humane and philosophical tone and tendency than is to be found in some of those productions of the present century.

LIST OF PRINTS,
ILLUSTRATIVE OF WORCESTER CATHEDRAL.

Plates.	Subjects.	Drawn by	Engraved by	Inscribed to	Described.
- I.	Ground Plan, Plans of Columns, and of Crypt.....	R.W. Billings	G.Gladwin ..	.....	22, 26. a. 1.
- II.	View of the Church from the N. E.	R. Kitton.....	J. Le Keux..	J. S. Packington, Esq.	21
- III.	Interior View of the Nave, looking West	R. Kitton.....	J. Le Keux..	Sir T. Winnington, Bt.	{ 22, 27. { a. 1, 2.
- IV.	Elevations of two Compartments of Nave	R. Kitton.....	J. Le Keux..	.....	{ 22, 27. { a. 1, 2.
- V.	Section of South Transept, and half of the Tower, Elevation of North Transept, and part of Tower	R. Kitton.....	J. Le Keux..	W. Hosking, Esq.	{ 22, 23, 28. { a. 2, 3.
- VI.	View of King John's Monument, the Pulpit, &c.....	R. Kitton.....	J. Le Keux..	{ J. B. Nichols, Esq. { F.S.A.....	28 a. 1. 4.
- VII.	Elevations of Compartments of Choir	R. Kitton.....	J. Le Keux..	.....	{ 28, 29. { a. 1, 4.
- VIII.	View of Prince Arthur's Sepulchral Chapel, South Transept, &c.	R. Kitton.....	J. Le Keux..	Rev. J. Picart	{ 19, 28, 30. { a. 4.
- IX.	Elevation and Section from North to South of small, or eastern Transept, with part of Crypt,	R. Kitton.....	J. Le Keux..	P. Hardwick, Esq.	29 a. 3.
- X.	Prince Arthur's Monumental Chapel, View of one Compartment, South Side	R. Kitton.....	J. Le Keux..	.....	19, 30. a. 4.
- XI.	View in the North Aile of Choir.....	R. Kitton.....	J. Le Keux..	Rev. C. Benson, M. A.	30. a. 1, 4.
- XII.	View of the East Walk of the Cloisters.	R. Kitton.....	J. Le Keux..	{ The Ven. T. Single- { ton, D. B.	23. a. 1.
- XIII.	View of the Crypt, looking East	T. H. Clarke	J. Le Keux..	Rev. J. Fleming St. John	26. a. 1.
- XIV.	Prince Arthur's Sepulchral Chapel, elevation of the East end, and details (Title)	R. Kitton.....	J. Le Keux..	Rev. H. Card, D.D.	19, 30. a. 4.
- XV.	View of the East-House, Interior....	T. Clarke.....	J. Le Keux..	Bishop of Rochester	25. a. 1.
- XVI.	Six Monumental Effigies and details....	J.S.Templeton	J. Le Keux..	.....	a. 2, 3.
- XVII.	Wood Cut—Archway in Vestry.....	R.W. Billings	S. Williams..	.....	15. a. 1.

A CHRONOLOGICAL TABLE
OF THE
NAMES AND DATES OF DIFFERENT PARTS OF WORCESTER CATHEDRAL.

Kings.	Bishops.	Dates.	Parts of the Building.	Described.	Plates.
Williams I. and II... {	Wulstan II.....	{ 1084 { to { 1100 {	{ Crypt under the Choir, part of Tran- { sept, Doorway, Crypt, Refectory, { Passages from Cloister to the { West, South, and East, &c.	{ 15, 22. { 26, 30. { a. 1, 3. {	I. IX. XIII. Wood Cut
Stephen	John de Pagham..	{ about { 1150 {	{ Part of the West End of the Nave. { Lower part of Chapter House ²	{ 22, 27. { a. 1, 2. {	I. III. IV.
John	Walter Grey.....	1214	Small, or Eastern Transept.....	22, 25. a. 1.	I. XV.
	{ Silvester de { Evesham {	1216	Choir and Ailes, and Lady Chapel ³	28, 29. { { a. 1. 4. {	V. VII. VIII. IX. XI.
Henry III... Giffard	{ De Blois	1224	East part of Nave and Ailes	27. a. 1, 2.	I. III.
		1281	Central Tower begun	20, 16.	II. V.
Edward I.		1314	Central Tower finished .....	.....	II. V.
Edward II	Cobham	1320	Guestern, or Audit Hall (Green i. 77)	22. a. 1.	I.
		1327	North Aile of Nave, vaulted	22. a. 1.	I.
Edward III.	Lynn	1372	Cloister and Refectory (Green i. 77).	23, 24. a. 1.	I. XII.
Edward III.	Wakefield.....	1375	{ West End, additions to Dormitory, { Vaulting of St. Mary Magdalene's { Chapel.	18. a. 1.	I.
Richard II...		1376	Vaulting of Choir and Transept (Green)	18.	I. III.
		1377	Vaulting of Nave	18, 27. a. 1.	I. III.
		1386	North Porch	22. a. 1.	I.
Henry VIII.	Gigles	1504	Prince Arthur's Chantry Chapel.....	19, 28, 30. a. 4.	VIII. X. XIV.
		1787	Great West Window	22, 27.	III.
		1792	Great East Window.....	21, 30.	IX.

¹ Green (i. 45) considers this "older than any other part of the whole Church."

² Green refers the erection of the Chapter-House to 1375, and other writers have adopted this date. The tier of windows may be of that age, but certainly not the lower part of the building.

³ Buckler refers these parts to the year 1301.

GROUND PLAN OF THE CATHEDRAL, WITH REFERENCES TO PARTS OF THE BUILDING, MONUMENTS, &c.

** * * SEE INDEX FOR REFERENCES TO OTHER NOTICES.*

PLATE I.—Ground Plan, with *Plan of the Crypt*, and *Plans of Five Columns*, &c. The capital letters, from **a** to **c c**, refer to different parts, or members of the Church which have been already described, and the *Arabic numerals*, or *figures*, refer to the Monuments, some of which have been noticed in previous pages.

- a**, North Porch, the principal Entrance to the Church, by a descent of eight steps.
- b b**, North Aile of the Nave.
- c c**, Nave, see PLATE III.
- d d**, South Aile of the Nave.
- e**, North Wing of the Principal, or Western Transept.
- f**, South ditto, ditto. For an elevation of the western side, and section of the southern, looking east, see PLATE V.
- g**, Plan of the Tower, the ribbed groining of which is indicated on the Floor. A half section and half elevation of the tower, &c. is shewn in PLATE V. The Choir and its Ailes are raised by six steps above the level of the Nave and the other parts of the church.
- h h**, Choir, with Organ Screen at **m**: Altar Screen, &c. at **j**:—also Stalls, on each side :—King John's Monument at 47.
- k k**, North Aile of the Choir.
- l l**, South Aile of the Choir.
- m**, Vestry, or Chapel, from which there are stairs to a room, over the passage at **y**. At the western end is a large recessed semicircular archway, already referred to, and represented in the title-page.
- n**, North Wing of the Eastern Transept.
- o**, South ditto, ditto. For a section of the southern wing, and an elevation of the north wing, see PLATE IX.
- p** and **q**, Ailes to the Lady Chapel and Altar end.
- t**, **u**, **v**, and **w**, The four Sides, or Walks of the Cloisters:—**g**, A Lavatory, near which was a doorway to the Monastic Dormitory, and another to the stairs of the Refectory at **b b**.
- x**, The Chapter-House, now the Library, see PLATE XV.
- y**, Arched Passage to the Deanery, which was formerly the Priory buildings.
- z**, The Guestern Hall, being part of the Priory.
- a a**, Arched Passage from the Prebendal Houses to the Cloister.
- The small letters refer to the following:
 - a**, Stairs at N. W. Angle of the Church.
- b b**, Buttresses detached from the wall.
- c**, Stairs to a room over the Porch.
- d**, Stairs at S. W. angle of the Church.
- e**, Doorway from the South Aile of Nave to the Cloister.
- f**, Staircase to apartments over Passage **a a**.
- g**, Lavatory, in the Cloister.
- h**, Doorway from South Aile of Nave to the Cloister.
- i**, Staircase at N. W. angle of the great Transept.
- k**, In the Eastern Wall, behind Bishop Hough's Monument, is an Archway, with semicircular head (filled up) similar to that in the South Wing of the Transept.
- l**, A Bay-Window projecting from the wall, and represented in PLATE XI.
- m**, Organ-Screen.
- o**, Doorway and Stairs to the Crypt.
- p**, Archway in the Vestry, shewn in the title-page.
- q**, Stairs to a room over a Passage, **y**.
- r**, An Apartment for Surplices, formerly a Chantry Chapel.
- s**, Stairs to the Crypt from the outside.
- t t**, Detached, or flying buttresses to strengthen the wall.
- u u**, Six Steps from the Ailes of the Choir to the Lady Chapel, shewing that the floor of the latter is nearly level with that of the Nave ; and that the floor of the Choir is about five feet above the eastern and the western parts of the Church.
- v**, Altar Screen of Stone, the upper part of which is glazed.
- w**, Site of the Altar to the Virgin Mary.

CRYPT.

The GROUND PLAN OF THE CRYPT is to the same scale as that of the Church, and its central open space extends from the eastern wall of the great transept to a point immediately under the tomb of King John, at 47 ; but if its semicircular aisle, or apsis, was open, the eastern end would then extend to the centre of the eastern transept. See PLATE XIII.

Crypt. References — 1. Under the Vestry:—2. Beneath the eastern end of the same; which seems of subsequent age to the other parts of the Crypt; as indicated by the windows. It is supposed to have been a sepulchral chapel for the Earls of Gloucester:—3 and 4. Aile, under the south aisle of Choir:—5 5 5. Openings in the walls, from the central to the lateral aisles of the Crypt:—6. Recess in the semicircular end, nearly under King John's Tomb:—6 6 6. Openings, or windows, in the outer wall of the north aisle:—7. Stairs from the outside:—8. Parts filled up, and query if ever finished? — 9. 11 and 12. Openings in the western wall, for stairs to the Church.

The Arabic Numerals, or Figures, on the GROUND PLAN, refer to the following Monuments:

JESUS CHAPEL.

1. A mural marble slab, of architectural design, to *James Fleetwood*, date 1683.
2. A mural architectural slab to *Walter Blandford*, aged 59, date 1675.
3. The Font.

NORTH SIDE OF THE NAVE.

4. Altar monument, sustaining two alabaster effigies, of *Sir John Beauchamp* and his *Lady*, of Holt, in the county of Worcester; having sixteen shields and panels on the sides. The whole has been chipped and sadly maltreated.

5. A monument recessed in the wall, with small figures of three men and three women, kneeling on a sarcophagus. To the *Moore Family*, of Worcester, date 1613.

SOUTH SIDE OF THE NAVE.

6. A mural marble monument, executed by J. Bacon, Jun. 1804, to *Richard Solly, Esq.*, containing figures of a female, supposed to be the widow of Mr. Solly, and her three children.

7. A mural monument, by J. Bacon, Jun., for *Col. Sir Henry Walton Ellis, K. C. B.* who died from the effects of a wound, June 20, 1815. It represents the colonel falling from a horse, but supported by an angel, or victory, with a laurel wreath to crown the warrior. It was erected by the officers, non-commissioned officers, and privates of the Royal Welsh Fusiliers.

8. An altar tomb in a recess to *Bishop Freake*, with inscriptions in Greek, Latin, and English.

9. A mural slab to the memory of *Sir Tho-*

mas Lyttleton, of Franckley, county of Worcester, knt. and bart. who died 1653, aged 57.

10. An altar tomb, to *Thomas Littleton*, who was a judge of the Court of Common Pleas, and died Aug. 23, 1481.

11. A large altar tomb, sustaining stone effigies, representing *Robert Wilde, Esq.* and his *Lady*, date 1608.

12 and 13. Altar tombs, much defaced, without shields or inscriptions to mark the ages when, or persons for whom they were erected.

GREAT SOUTH TRANSEPT.

14. In a niche beneath an arch is a statue of a monk, or priest, as vested for the altar, which Green appropriates to *Friar Baskerville*, but Chambers thinks it represents "William Barkdale, or Barksdale, M. A. who was installed in the third stall, May 29, 1604."

15. Mural monument of marble, designed by R. Adam, the architect, and executed by Nollekens, to *Bishop Johnson*, in 1774. The bust is very fine, as were most of those executed by that sculptor. A good engraving of this monument is given in Green's History.

16. A small tablet to *Dean Onslow*.

17. A large mural monument for *Bishop Maddox*.

LESSER SOUTH TRANSEPT, COMMONLY CALLED THE DEAN'S CHAPEL.

18. An altar tomb of Purbeck marble, the brasses and shields of which are gone, but it has an inscription round the edge, commemorating of *Sir Griffith Ryce* and his *Lady*.

19. An altar tomb, sustaining the effigy of a cross-legged knight in chain armour, surcoat, &c. with a painted shield, and a long sword, commemorating *Sir William* or *Sir Robert Harcourt*. See PLATE XVI. fig. 4.

20. Another altar tomb, with the effigy of a female, supposed to be *Lady Harcourt*. See PLATE XVI. fig. 2.

21 and 22. Altar tombs to *Dean Wilson* and *Dean Willis*.

23 and 24. Beneath the Chantry Chapel of Prince Arthur, and protected by a stone screen, are two altar tombs referred to by Nos. 23 and 24. The first sustains an effigy in pontificalibus, with a richly sculptured canopy at his head, and said to represent *Bishop Giffard*; whilst the second has a female effigy, usually ascribed to a *Countess of Surrey*. This is a curious and interesting specimen of old monumental sculpture, both in the panelling of the side, and in the effigy. "The drapery of the vestments," says

Wild, "which are flowing, and well designed, retain faint traces of having been decorated with small shields of arms," which Abingdon inferred to belong to a Verdon, who by marriage became Countess of Surrey. Watson, in his "History of the Earls of Warren and Surrey," says, there never was a Verdon married into the Surrey family, and that this monument belongs to the wife of John Warren, a natural son of William, the seventh Earl of Warren and Surrey. Wild suggests that the effigy more likely represents a sister of Bishop Giffard, who was buried in the Cathedral in 1297, about four years before the Bishop's death, who erected the monument before his own decease.

LADY CHAPEL.

25. A large altar sarcophagus, supporting an effigy, and surmounted by a canopy, to the memory of *Dean Eedes*.

26. A mural monument to *Bishop Stillingfleet*.

27. A stone on the floor, containing the half of an effigy representing a prelate, and said to be a memorial of *St. Oswald*.

28. Covers the grave of *King John*,—see Green's History, vol. p. 68.

29. A figure of a Bishop in low relief, which, according to Green, represents either *St. Wulstan*, or *Bishop William de Blois*. See Green's History, vol. i. p. 147, and PLATE XVI. fig. 3.

30. A mural monument, with a sort of sarcophagus, to commemorate *Bishop Hurd*.

31. A tablet to the memory of Anne, wife of *Izaak Walton*, who died, 7 April, 1662, aged 52.

32. An architectural monument to the memory of *Bishop Thornborough*, erected by him fourteen years before his death. It has a statue of the prelate and several inscriptions.

33. A very interesting old coffin-shaped monument, sustaining the effigy of a female in loose flowing drapery, with a coronet on the head, and a glove on the left hand, which holds the other glove. According to the marriage ritual, this "signifies a maiden designed for the marriage state. On her chin she has a wimpel, or muffler, worn only by persons of the greatest quality." Chambers, p. 145. See PLATE XVI. fig. 5. This monument was removed from the Charnel-House-Chapel in 1636.

34. An effigy of a knight, cross-legged, in chain armour, with surcoat, and a long shield and a sword. Green ascribes this to *Sir John Beauchamp*, from some painted arms formerly

in a window behind the monument. See PLATE XVI. fig. 1. This was removed from the north aisle of the choir, where a skeleton was found in 1752, and also the date of 1292.

35. In a niche at the back of the altar screen is an effigy of a Bishop, with a *pastoral staff* in the left hand, a lion at his feet, and angels holding the pillow which supports the mitred head. Mr. Wild (p. 29) ascribes this effigy to *Philip Ballard de Hawford*, which is described by Abingdon as having been in "the south cross isles," before the altar screen was built in 1812. See list of Deans.

36. Against the north screen of the altar is an old monument, with an effigy of a Bishop; two lions at his feet, under a pointed arch, with a series of small shields and bulls, or roses, in the hollow mouldings. Green thinks that this is intended for *Bishop Walter de Cantelupe*, and says, that the tomb has not been noticed by either Abingdon or Willis. The effigy is badly executed, and is much injured.

37. Another effigy of a Bishop, on a sarcophagus tomb, under an arch, according to Green, commemorates *Bishop John de Constantiis*; at his head are figures of two angels, and at his feet a lion. Thomas thinks this is the tomb of Saint Oswald. Green remarks on the two tombs, 36 and 37, that such as are placed under arches, in walls, "are of the most ancient date," and that those here referred to are "undoubtedly the oldest in the Cathedral."—History, vol. i. p. 130. Wild (p. 23) says that this tomb is "evidently" not that of Constantiis, as neither the statue nor the arch corresponds with the style of the twelfth century: he thinks that it belongs to *Bishop Carpenter*.

LESSER NORTH TRANSEPT, CALLED THE BISHOP'S CHAPEL.

38. On an altar tomb of marble is a beautiful statue of a female, with the head elevated, arms reclined, and the expression that of resignation; it is commemorative of *Charlotte Elizabeth*, wife of the *Rev. William Digby*, who died Sept. 3, 1820. This exquisite specimen of modern sculpture, applied to monumental portraiture, is from the chisel of Chantrey, and whilst it is highly creditable to the artist it is also an honour to our own times. Compared with some other works in the present Church, it is a diamond compared to a common pebble—beauty contrasted with deformity. Whilst most of our former sculptors loaded and frizzled their monumental compositions with allegory, emblems, and many other extraneous and

unintelligible objects, Chantrey has judiciously and tastefully adhered to simple nature—to a single, or to few figures, and made these both human and English. In viewing the work now referred to, the eye and mind rest on one object, and in that object become delighted and interested, whereas on examining such monuments as those of Roubiliac and Bacon, in this Cathedral, the spectator is bewildered—the ignorant may wonder, but the enlightened will lament the misapplication of time and money bestowed on such works. It is most admirably engraved in a truly splendid and interesting work, entitled, "*Illustrations of Modern Sculpture*," in which is given the inscription, with a poetical epitaph, also a comment on the artist and his work, and some apposite lines, by T. K. Hervey. From these, the following may be extracted with advantage to the artist and the poet :

" Within that temple (*the Church*)—where the air
Seems laden with the breath of prayer,
The sculptured lady lies ;
Amid the shadows of a tomb,
With looks that seem to pierce its gloom,
And link it to the skies."

39. A large tasteless monument to *Bishop Parry* exhibits a striking contrast to the preceding, and also serves to mark the bad taste of the age when it was executed.

CHOIR.

40. A marble slab, with a basso-relievo portrait, with a book in the right hand, and the left placed against the breast; belongs to *Bishop Gauden*.—See History, &c. of Exeter Cathedral; also the Index to this volume, under Gauden.

41. An effigy of a female, kneeling under an

ornamented arch, preserves the memory of *Abigail*, the wife of *Godfrey Goldisburgh*, Bishop of Gloucester; she died in 1613.

42. Near the preceding is a singular specimen of monumental design and sculpture to the memory of *Bishop Bullingham*, the bust and feet of whose effigy are shewn in holes in the wall. Before that part of the figure which seems within the wall, is a tablet, "with an inscription, over which, to render it uniformly absurd, on a shield, the arms of the Bishop are placed on the dexter side, impaling those of the See, contrary to all armorial etiquette."—GREEN.

GREAT NORTH TRANSEPT.

43. Against the east wall is a marble slab to commemorate *Dean Hook*, brother of the popular and witty *Theodore Hook*. See subsequent page, list of Deans.

44. A large ostentatious mass of marble, designed and executed by Roubiliac, to the memory of *Bishop Hough*. An engraving of it is published in Green's History, and another by Neagle, in "The Life of Hough."

45. Against the north wall of the transept is a slab to the memory of the *Rev. Saint Andrew Saint John, D. D.* Dean of Worcester.

46. On the western wall is a monument to *Sir Thomas Street, Knt.* executed by Wilton. Sir Thomas was a judge, and the sculptor has emblematised his profession by a boy with a cap of liberty, and a book inscribed "Articuli Magnæ Chartæ libertatis."

Choir.

47. *King John's Tomb* will be found noticed in another part of this volume, as will also—

48. The Chantry Chapel, and tomb of *Prince Arthur*.

A CHRONOLOGICAL LIST OF THE
BISHOPS OF WORCESTER,
WITH THE CONTEMPORARY KINGS OF ENGLAND.

BISHOPS.	Dates of Consecration, &c.	Died or Translated.	Buried at	Kings.
Tatfrith.....	Elected .....680	Died before Con.....	....	Mercian Dynasty.
Bosel.....	Con. ....680	Abdicated .....691	....	Ethelred.
Ofer.....	Con. ....691	Died .....692	....
Egwine ¹	Con. ....693	{ Resigned .. 710 { Died Jan. 3, 717 }	Eversham	
Wilfrid	Con. ....710	Died .....749	....	Coenred.
Milred ²	Con. ....743	Died .....775	....	Coelred.
Weremund.....	Con. ....776	Died .....778	....	Ethelwald.
Tilher	Con. ....779	Died .....781	....	Offa.
Eathored	Con. ....782	Died .....798	....	Egferth.
Denebert	Con. ....798	Died .....822	....	Cenulf.
Eadbert	Con. ....822	Died .....848	....
Ahune	Con. ....848	Died .....872	....
Werfrid	Con. ....June 7, 872	Died .....915	....
Ethelun .....	.....915	Died .....922	....
Wilfrith, or Wilferth .....	.....922	Died .....929	....
Kinewold.....	.....930	Died .....937	....
St. Dunstan ³	Con. ....957	London .....958	Canterbury	Edgar.
St. Oswald	Con. ....959	{ York .....972 { D. Feb. 27, 992-3 }	Worcester.....	{ Edward the { Martyr.
Adulph, or Aldulph	Con. ....993	{ York .....993 { Died May 6, 1002 }	Worcester.....	Ethelred.
Wulstan	Con. ....1003	{ York .....1003 { D. May 28, 1023 }	Ely	Edmund.
Leoffius	Con. ....1023	Died .. Sept. 14, 1033	Worcester.....	Canute.
Brighteius	Con. ....1033	Died .. Jan. 10, 1038	....
Livingus	Con. ....1038	Died March 23, 1046	Tavistock	Harold.
Aldred ⁴	Con. ....1046	{ York .....1060 { D. Sept. 3, 1069 }	York.....	{ Edward the { Confessor.
Wulstan II.	Con. ..Sept. 8, 1062	Died .. Jan. 19, 1095	Worcester.....	{ William I. { William II.
Sampson	Con. .. June 15, 1097	Died .. May 3, 1112	Worcester	Henry I.
Theulph	Con. .. June 27, 1115	Died .. Oct. 20, 1123	Worcester	Henry I.
Simon	Con. .. May 23, 1125	D. March 20, 1149-50	....	Henry I.

¹ Le Neve and Godwin both say Jan. 30, 716—but Green has Dec. 30, 717.

² Godwin, "Cat. of Bishops," on the authority of Malmesbury's "De Regibus," says that Deubertus was Bishop of Worcester in 766.

³ See Britton's History of Canterbury Cathedral, p. 77.

⁴ See Britton's History of York Cathedral, p. 67; Gloucester, p. 68. Willis (Hist. of Cathedrals) thinks he was buried at Gloucester.

BISHOPS.	Dates of Consecration, &c.	Died or Translated.	Buried at	Kings.
John de Pagham	Con...March 4, 1151	Died.....1158	Rome	{ Stephen. { Henry II.
Alured, or Alfred ⁵	Con...April 13, 1158	....	....	Henry II.
Roger.....	Con...Aug. 26, 1163	Died ..Aug. 9, 1179	Tours, France ..	Henry II.
Baldwin	Con...Aug. 10, 1180	{ Canterbury 1184 { Died.....1190	Acon in Palestine	Henry II.
William de Norhale.....	Con...Sept. 21, 1186	Died .. May 3, 1190	....	{ Henry II. { Richard I.
Robert Fitzralph	Con...May 5, 1191	Died ..June 19, 1193	....	Richard I.
Henry de Soilli	Con...Dec. 12, 1193	Died ..Oct. 24, 1195	....	Richard I.
John de Constantiis.....	Con...Oct. 20, 1196	Died ..Sept. 24, 1198	Worcester.....	Richard I.
Mauger.....	{ Con. at Rome, { June 4, 1200.	Died .. July 1, 1212	Ponthieu	John.
Walter Grey ⁶	Con...Oct. 5, 1214	{ York .....1215 { D. May 1, 1255	York.....	John.
Silvester de Evesham	Con...July 3, 1216	Died ..July 16, 1218	Worcester.....	Henry III.
William de Blois.....	Con...Oct. 7, 1218	Died ..Aug. 17, 1236	Worcester.....	Henry III.
Walter de Cantelupe ⁷	Enthro. Dec. 7, 1236	Died ..Feb. 5, 1265-6	Worcester.....	Henry III.
Nicholas de Ely ⁸	Con...May 23, 1266	{ Winchester 1269 { D. Feb. 12, 1280	{ Body at Wa- verley, heart at Winchester.	{ Henry III. { Edward I.
Godfrey Giffard	Con...Dec. 25, 1268	Died .. Jan. 26, 1301	Worcester.....	{ Henry III. { Edward I.
John de Sancto Germano	Elected April 8, 1302	Resigned .....	....	Edward I.
William de Gainsborough	Con...Oct. 22, 1302	Died .. Oct. 15, 1307	Beauvais	Edward I.
Peter de Savoy ⁹				
Walter Reynolds ¹⁰	Con...Oct. 12, 1308	{ Canterbury, Sept. { D. Nov. 18, 1327	Canterbury	Edward II.
Walter de Maidston	Con.....Oct. 1313	Died March 28, 1317	On the Continent	Edward II.
Thomas Cobham, D. D.	Con...21 May, 1317	Died .. Aug. 27, 1327	Worcester.....	Edward II.
Wulstan de Braunsford was elected by the Monks, but the Pope appointed				
Adam de Orton ¹¹	Nov. 1327	{ Winchester, Dec. { D. July 18, 1345	Winchester	Edward III.
Simon Montacute ¹²	Con...May 8, 1334	{ Ely .....1336 { D. June 20, 1344	Ely	Edward III.
Thomas Hemenhale.....	Con...July 6, 1337	Died ..Dec. 21, 1338	Worcester	Edward III.
Wulstan de Brandsford	Con.. March 28, 1338	Died ..Aug. 6, 1349	Worcester	Edward III.
John de Evesham, elected in Aug. 1349, but set aside by the Pope.....				
John Thoresby ¹³	Con...Sept. 4, 1349	{ York ..Oct. 1352 { D. Nov. 6, 1373	York.....	Edward III.
Reginald Brian.....	April 7, 1353	{ Ely .....1361 { D. Dec. 10, 1361	Worcester.....	Edward III.

⁵ Time of death uncertain. Green (*Histori*) says he died at Rome.

⁶ See Britton's History of York Cathedral, p. 59, and Plate XVII, for a view of his monument.

⁷ See Britton's History of Hereford Cathedral.

⁸ See Britton's History of Winchester Cathedral.

⁹ According to Le Neve "was nominated by the Pope, but set aside by the King," which is remarked as "the first instance of the kind" he ever met with—the reverse having been often the case.

¹⁰ See Britton's History of Canterbury Cathedral. ¹¹ See Britton's Hist. of Winchester Cathedral, and Milner's Hist. of Winchester.

¹² See Benthamp's History of Ely, p. 158, edition by Stephenson. ¹³ See Britton's History of York Cathedral, p. 69.

CHRONOLOGICAL LIST OF BISHOPS.

7

BISHOPS.	Dates of Consecration, &c.	Died or Translated.	Buried at	Kings.
John Barnett ¹⁴	Jan. 10, 1362	Bath and Wells, Nov. 24, 1363 Ely, Dec. 15, 1366 D. June 7, 1373	Ely	Edward III.
William Wittlesey ¹⁵	Con. ... March, 1364	Canterbury, Oct. 11, 1368 D. June 6, 1374	Canterbury	Edward III.
William Lynn	Con... May 31, 1369	Died.. Nov. 18, 1373	Worcester.....	Edward III.
Walter de Legh, elected Dec. 7, 1373, but set aside, and				
John Wycliffe " attempted to succeed, but missed his aim." ¹⁶				
Henry Wakefield.....	Con... Oct. 28, 1375	D. March 11, 1394-5	Worcester.....	Edward III. Richard II.
Tideman de Winchcomb..	Con... Aug. 21, 1395	Died ..June 13, 1401	Worcester.....	Richard II.
Richard Clifford	Con. ... Oct. 9, 1401	{ London .. 1407 } { D. Aug. 20, 1421 }	St. Paul's.....	Henry IV.
Thomas Peverell, D. D. ¹⁷	Con...Nov. 20, 1407	Died . March 1, 1417	Oxford.....	Henry IV. Henry V.
Philip Morgan, LL. D. ..	Con. ... Dec. 3, 1419	Ely .. Feb. 27, 1425	{ Charter Ho., } { London. }	Henry V.
Thomas Polton, LL.D. ¹⁸ ..	Feb. 28, 1425	Died .. Aug. 23, 1433	Basil.....	Henry VI.
Thomas Bourchier ¹⁹	{ Elected May 15, 1434 } { Con. April, 1435 }	{ Ely, Sept. 18, 1443 } { Canterbury, Jan. 23, 1455 } { D. Mar. 29, 1486 }	Canterbury	Henry VI.
John Carpenter, D. D. ..	Con. March 22, 1444	Died .....1476	{ Westbury, } { Co. Glouc. }	Henry VI. Edward IV.
John Alcock ²⁰	Sept. 20, 1476	{ Ely .. Oct. 1486 } { Died Oct. 1, 1500 }	Ely	Edward IV. Richard III.
Robert Morton, LL.D.	Oct. 16, 1486	Died .. April, 1497	St. Paul's, Lond.	Henry VII.
John Gingles, L.L.D.	Dec. 5, 1497	Died .. Aug. 25, 1498	Rome	Henry VII.
Sylvester Gigles	Installed Ap. 16, 1499	Died .. April 16, 1521	Rome	Henry VII. Henry VIII.
Julius de Medicis ²¹	July 31, 1521	Resigned Oct. 6, 1522	....	Henry VIII.
Jerome de Ghinucis	Installed Mar. 1522-3	Deprived.... 1534-5	....	Henry VIII.
Hugh Latimer, D.D.	Con. Sept. 1535	{ Resigned July 1, } 1539 { Burnt Oct. 6, 1555 }	Oxford	Henry VIII.
John Bell, L.L.D.	Con. .Aug. 11, 1539	{ 1543 } { D. Aug. 11, 1556 }	{ Clerkenwell, } { London. }	Henry VIII.
Nicholas Heath, D.D. ..	Enth.. Feb. 20, 1544	{ Dep. Oct. 10, 1551 } { Rest. June, 1553 }	....	Henry VIII. Edward VI.
John Hooper ²²	Enth.. June 18, 1552	{ Dep. Mar. 20, 1553 } { Burnt Feb. 9, 1554 }	{ Gloucester .. } Mary.	Edward VI.
Nicholas Heath ²³	Restored . June, 1553	York.. Feb. 19, 1555	Cobham	Mary.

¹⁴ See Britton's History of Wells Cathedral, p. 39, and Bentham's History of Ely Cathedral, vol. i. p. 163.¹⁵ See Darr's History of Canterbury.¹⁶ Godwin says he was buried in Worcester Cathedral.¹⁷ See Britton's History of Canterbury Cathedral, p. 84.¹⁸ Elected Pope of Rome, and died in 1534.¹⁹ See Britton's History of York Cathedral, p. 70.¹⁶ Will's Cathedrals, vol. i. p. 619.¹⁷ Le Neve says he was buried in Rome.¹⁸ See Bentham's History of Ely Cathedral, p. 181.¹⁹ See Britton's History of Gloucester Cathedral, p. 35.

BISHOPS.	Dates of Consecration, &c.	Died or Translated.	Buried at	Kings.
Richard Pates	March 5, 1555	Deprived.. 1558 D. Nov. 22, 1565	Louvaine	Mary.
Edwin Sandys, D.D.	Con...Dec. 21, 1559	{ London, June 2, York.... 1575 } 1570	Southwell.....	Elizabeth.
James Calfhill, D.D.	Died before Consecra.	....	Bocking, Essex.	Elizabeth.
Nicholas Bullingham, D.D.	Jan. 26, 1570	Died.. April 18, 1576	Worcester	Elizabeth.
John Whitgift, D.D.	Con...April 21, 1577	{ Canterbury, Sept. 23, 1583 }	Croydon	Elizabeth.
Edmund Freake, D.D.	Oct. 26, 1584	Died March 21, 1590	Worcester	Elizabeth.
Richard Fletcher ²⁴	Enth...Feb. 10, 1592	{ London, Dec. 30 Died .. 1594 } { Died .. 1616 }	St. Paul's, Lond.	Elizabeth.
Thomas Bilson, D.D. ²⁵ ..	Con...June 13, 1596	{ Winchester, May Died 1616 } { Died .. 1616 }	Westminster....	Elizabeth.
Gervase Babbington, S. T. P. ²⁶	Enth.. Oct. 4, 1597	Died.. May 17, 1610	Worcester	{ Elizabeth. James I.
Henry Parry, D.D. ²⁷	Con... Oct. 4, 1610	Died.. Dec. 12, 1616	Worcester	James I.
John Thornborough, D.D. ²⁸	Con... Feb. 7, 1616	Died .. July 9, 1641	Worcester	{ James I. Charles I.
John Prideaux, D.D.	Con... Dec. 19, 1641	Died.. July 29, 1650	Bredon, Co.Wor.	Charles II.
George Morley, D.D. ²⁹	Con... Oct. 28, 1660	{ Winchester, May 14, 1662 }	Winchester	Charles II.
John Gauden, D.D. ³⁰	Con... June 10, 1662	Died.. Sept. 10, 1662	Worcester	Charles II.
John Earle, D.D. ³¹	Con... Nov. 30, 1662	{ Salisbury, June 6, 1663 }	{ Merton Coll. Oxford .. }	Charles II.
Robert Skinner, D.D. ³²	Con... Nov. 4, 1663	Died.. June 14, 1670	Worcester	Charles II.
Walter Blanford, D.D. ³³	Con... June 13, 1671	Died .. July 9, 1675	Worcester	Charles II.
James Fleetwood, D.D.	Con... Aug. 29, 1675	Died.. July 17, 1683	Worcester	Charles II.
William Thomas, D.D.	Con...Aug. 27, 1683	Died.. June 25, 1689	Worcester	{ James II. W. and Mary.
Edward Stillingfleet, D.D.	Con... Oct. 13, 1689	Died March 27, 1699	Worcester	{ James II. W. and Mary.
William Lloyd, D.D. ³⁴	Con... June 22, 1699	Died.. Aug. 30, 1717	{ Hadbury nr. Evesham .. }	{ Anne. George I.
John Hough, D.D. ³⁵	Con... Sept. 29, 1717	Died .. May 8, 1743	Worcester	George II.
Isaac Maddox, D.D.	Con... Nov. 1743	Died.. Sept. 27, 1759	Worcester	George II.
James Johnson, D.D. ³⁶	Con... Nov. 9, 1759	Killed .. 1774	Lacock, Wiltsh.	{ George II. George III.
The Hon. Brownlow North, L.L.D.	Con...Dec. 30, 1774	Winchester 1781	....	George III.
Richard Hurd, D.D.	Con... June 30, 1781	Died .. May 28, 1808	Hartlebury	George III.
Folliott Walker Cornwall.	Con...July 21, 1808	Died .. Sept. 5, 1831	Delbury	George III.
Robert James Carr, D.D.	Con... Aug. 1831	....	....	George IV.

²⁴ See Britton's History of Bristol Cathedral, p. 65.²⁵ See Britton's History of Exeter Cathedral, p. 50.²⁶ See Britton's History of Bristol Cathedral, p. 98.²⁷ See Britton's History of Exeter Cathedral, p. 67.²⁸ See Britton's Oxford, p. 25; also, Bristol, p. 33.²⁹ See Britton's History of Lichfield Cathedral.³⁰ Green's Worcester. See Britton's Gloucester Cathedral, p. 42.³¹ See Britton's History of Winchester Cathedral, p. 126.³² See Britton's History of Gloucester Cathedral, p. 36.³³ See Britton's History of Winchester Cathedral, p. 127.³⁴ See Britton's History of Salisbury Cathedral, p. 52.³⁵ See Britton's History of Oxford Cathedral, p. 76.³⁶ See Britton's History of Lichfield Cathedral, p. 61.

A CHRONOLOGICAL LIST OF THE
DEANS OF WORCESTER.
WITH BIOGRAPHICAL MEMORANDA.

No.	DEANS.	Elected, &c.	Died or Removed.	Buried at
1	Henry Holbeech, D.D. ¹	Inst. Jan. 24, 1541-2	Bishop of Rochester, 1544 Bishop of Lincoln....1547 { Died 1551	
2	John Barlow, A.M.	Inst. June 20, 1544	Dep. by Q. Mary., Feb. 1553	
3	Philip Ballard, alias Hawford ² .	Inst. March 1, 1553	Died 1557	Worcester.
4	Seth Holland, A.M. ³	Inst. Aug. 22, 1557	Deprived Oct. 1559	London.
5	John Pedder, S.T.P.	Inst. Dec. 27, 1559	Died..... April 5, 1571	Worcester.
6	Thomas Wilson, D.D.	Inst. May 4, 1571	Died..... July 20, 1586	Worcester.
7	Francis Willis, S.T.P.	Inst. June 11, 1587	Died..... Oct. 29, 1596	Worcester.
8	Richard Eedes, S.T.P. ⁴	Inst. June 19, 1597	Died..... Nov. 29, 1604	Worcester.
9	James Montague, S.T.P. ⁵	Inst. Dec. 26, 1604	Bp. of Bath and Wells, 1608 { Bp. of Bath and Wells, { Oct. 17, 1616 }	Bath Abbey Ch.
10	Arthur Lake, S.T.P. ⁶	Inst. April 23, 1608	Wells Cathedral.	
11	Joseph Hall, D.D. ⁷	Inst. Dec. 9, 1616	Bishop of Exeter 1627 { Bishop of Hereford, 1633 }	Heigham Ch. Norf.
12	William Juxon, L.L.D. ⁸	Inst. Jan. 7, 1627-8	Bp. of Lon. Oct. 23, 1633 { Archbp. of Canterbury, { Sept. 20, 1660 }	Oxford.
13	Roger Manwaring, S.T.P. ⁹	Inst. Oct. 22, 1633	Bishop of St. David's ..1635	Brecknock.

BIOGRAPHICAL MEMORANDA OF THE DEANS.

¹ The last Prior of Worcester. Consecrated Suffragan to the See of Worcester, March, 1538, by the title of *Bishop of Bristol*.

² Made Abbot of Evesham, purposely to surrender the Abbey to the King; which was effected, November, 1539. For this service he had a pension of 240*l.* per annum, and the rectory of Elmeley Lovet. Queen Mary gave him the Deanery of Worcester in lieu of his pension.

³ Chaplain to Cardinal Pole, and Warden of All Souls College, Oxford. Queen Elizabeth deprived him of the Deanery. After some sad reverses of fortune and sufferings, he died in the Marshalsea prison.

⁴ Canon of Christ Church, Oxford, also Chaplain to Queen Elizabeth and to King James.

⁵ and ⁶ See Britton's History of Wells Cathedral, p. 69 ; and History of Bath Abbey Church.

⁷ For an account of this prelate and his writings, see Britton's History of Exeter Cathedral, p. 61.

⁸ See Britton's Histories of Canterbury and of Hereford Cathedrals.

⁹ He was educated at the College School of Worcester, and became "one of the most abject tools of power," by preaching before a lawless court that "the king is not bound to observe the laws of the realm." He was arrested and taken before the House of Lords, and sentenced to pay a fine of 1000*l.*, suspended from preaching for three years, and prohibited from holding any preferment. The King remitted the fine, granted him a full pardon, placed him in a rich benefice, and advanced him first to the Deanery of Worcester, and in 1635 to the See of St. David's. See Green's History of Worcester, vol. i. p. 224.

No.	DEANS,	Elected, &c.	Died or Removed.	Buried at
14	Christopher Potter, D.D. ¹⁰	Feb. 28, 1635	Dean of Durham 1645	Oxford.
15	Richard Holdsworth, D.D. ¹¹	Nominated 1645	Died Aug. 22, 1649	{ St. Peter Le Poor, London.
	[Vacant eleven years.]			
16	John Oliver, D.D.	Inst. Sept. 12, 1660	Died Oct. 27, 1661	Magd. Coll. Oxf.
17	Thomas Warmstrey, D.D.	Inst. Nov. 27, 1661	Died Oct. 30, 1665	Worcester.
18	William Thomas, D.D.	Inst. Nov. 25, 1665	Bishop of Worcester, ..	1683 Worcester.
19	George Hickes, D.D. ¹²	Inst. Oct. 13, 1683	Deprived Feb. 1, 1691	
20	William Talbot, S.T.P. ¹³	Nom. April 23, 1691	Died 1730	
21	Francis Hare, D.D. ¹⁴	Inst. April 27, 1715	{ Dean of St. Paul's, Bishop of Chichester.	
22	James Stillingfleet, D.D.	Inst. Dec. 16, 1726	Died Sept. 1746	
23	Edmund Martin, D.D.	Inst. April 24, 1747	Died 1751	
24	John Waugh, LLD. ¹⁵	Inst. Nov. 14, 1751	Died 1765	Worcester.
25	Sir Rd. Wrottesley, Bt. LLD.	Inst. May 30, 1765	Died 1769	
26	William Digby, LLD.	Inst. Sept. 8, 1769	Dean of Durham 1778	
27	Robert Foley, D.D.	Inst. Jan. 31, 1778	Died Jan. 8, 1783	Worcester.
28	Hon. St. Andrew St. John, D.D.	Inst. March 29, 1783	Died March 23, 1795	Worcester.
29	Arthur Onslow, D.D. ¹⁶	Inst. May 16, 1795	Died Oct. 15, 1817	Worcester.
30	John Banks Jenkinson, D.D.	Inst. Nov. 29, 1817	Bishop of St. David's ..	1815
31	James Hook, LLD. ¹⁷	Inst. Aug. 22, 1823	Died Feb. 5, 1828	Worcester.
32	George Murray, D.D. ¹⁸	Inst. March, 1828		

¹⁰ Was Vice Chancellor of the University of Oxford. At the breaking out of the Rebellion he sent all the plate of the College to the King, declaring that, like Diogenes, he would drink from the hollow of his hand rather than his Majesty should want. See Green's "Worcester," vol. i. p. 225.

¹¹ Though he continued four years in possession of the Deanery, he never received any emolument from it, nor was he ever installed. Green's "Worcester," vol. i. 225.

¹² A man of acknowledged learning, who lived in tumultuous times; but fortunately secured the friendship and patronage of Lord Somers. He was author of the celebrated work of "*Thesaurus*."

¹³ Talbot was successively promoted to the Sees of Oxford, Salisbury, and Durham. His son was the celebrated Chancellor Talbot. See Britton's "History of Salisbury Cathedral," p. 58.

¹⁴ Chaplain-general to the army in Flanders, under the Duke of Marlborough; and after being promoted to the Deanery of St. Paul's, was made Bishop of St. Asaph, and afterwards of Chichester. He published an edition of the Hebrew Psalms, with notes. Green's "Worcester," vol. i. p. 227.

¹⁵ Son of the Bishop of Carlisle. He was promoted to this Deanery for services rendered to the King's forces during the siege of Carlisle, in 1745.

¹⁶ Son of General Onslow. He was the author of three Visitation Sermons, and died at Lindridge, of which he was Vicar, in his seventy-second year.

¹⁷ Dr. Hook presided only three years, and died at the age of fifty-five. He was son of the celebrated musical composer, James Hook, and both at school and college manifested precocious wit and talent. As a youth, he wrote two dramatic pieces; and in more advanced life was author of several political and other pamphlets, criticisms in the Quarterly Review, and essays in the newspapers. As an amateur artist and musician, he manifested more than common capacities; and in either profession would probably have attained eminence. Placed, however, in the Church, he was progressively and rapidly advanced to different appointments, and at last to the Deanery of Worcester. Not only in person, but in sentiments, opinions, and varied talents, he greatly resembled the intellectual author of "*Sayings and Doings*," who may be regarded as a "wit, if not first, in the very first line." For a biographical memoir of Dr. Hook, see "The Annual Obituary" for 1829.

¹⁸ Dr. Murray is Bishop of Rochester.

A

LIST OF BOOKS, ESSAYS, AND PRINTS,

WHICH HAVE BEEN PUBLISHED RELATING TO THE

CATHEDRAL OF WORCESTER;

ALSO A LIST OF

ENGRAVED PORTRAITS OF ITS BISHOPS.

THIS LIST IS SUBJOINED TO GRATIFY THE BIBLIOGRAPHER, THE CRITICAL ANTIQUARY, AND THE ILLUSTRATOR; AS WELL AS TO SHEW, AT ONE VIEW, THE SOURCES WHENCE THE CONTENTS OF THE PRECEDING PAGES HAVE BEEN DERIVED, AND THE FULL TITLES OF THE WORKS REFERRED TO IN THE NOTES.

MANUSCRIPTS, BOOKS, AND ESSAYS.

BISHOP NICHOLSON's "*Historical Library*" furnishes the following information relating to the early annals of this Cathedral, which Gough, in "*British Topography*," vol. ii. has extracted without acknowledgment. "As this Church was one of the most flourishing in the whole island under the government of our Saxon kings: so it had the fortune to preserve its Charters and other instruments (relating to those times) much better than its neighbours. In the year 1643, Sir William Dugdale drew a Catalogue of no less than ninety-two such original donations, none whereof fell lower than the reign of Henry the First. To these have been added fifteen more (now in the archives of that Church, and not mentioned in the *Monasticon*) added by Dr. Hickes; who also believes that among Mr. Lambard's MSS. (now in the archives at Canterbury) there are several Saxon grants belonging to the Church at Worcester. After these we are to have recourse to the anonymous compilers of the annals of this Cathedral, and the continuation of them by our learned publisher; who (by the way) tells us that Hemming's Book has much more in it, than either he or Sir W. Dugdale have given themselves the trouble of transcribing. John Rose (the renowned Hermit of Guy's Cliff) is said to have written a treatise *de Episcopis Wigornie*, which I should not much have believed, had I not seen the book itself quoted by (our late industrious naturalist) Dr. Plot. Some part of Mr. Abingdon's Collection of the Antiquities of *Worcestershire* (mentioned in the former part of this *Historical Library*) is also reported to bear the title of "*A History of the Bishops of Worcester*;" which I cannot but once more heartily wish had been committed to the care and inspection of the late learned Dr. Hopkins, Prebendary of that Church; who (we know) was thoroughly versed in the antiquities of his own Cathedral, as well as in those of the English Church in general. I am well assured there are some failures in it which he was abundantly able to correct. Twould do a deal of right to the worthy Author's memory, to have the style (which in most Antiquaries is usually a little too austere) new polished; and to have some defects supplied out of such libraries and ancient monuments as did not fall in his way."

In *Bishop Bryen's Register*, Episcopal Registrar's Office, is a list of the names of prisoners taken by *Edward, the Black Prince*, at the battle of Poictiers, and the names of the French noblemen slain; also three letters from Pope Innocent to the Black Prince, with the Prince's answers.

In the "*Harleian MSS.*," in the *British Museum*, No 2205, are some collections of the Arms, Monuments, and Inscriptions in the Cathedral, and Symond's Church Notes from the Cathedral, No. 965.

A Copy of the "Statutes of Worcester Cathedral," made in 1554, is in Benet College Library, Cambridge.

In the "Reports on the Public Records of the Kingdom," folio, 1800, published by authority of Parliament, the Deputy Registrar of Worcester Cathedral states, "There are in my custody Manuscript Books, beginning in the year 1268, and continued to the present time, containing entries of Institutions, Endowments, and other proceedings, merely ecclesiastical, being registers of the several and successive Bishops of Worcester, respecting their ordinary Ecclesiastical Transactions, in their respective times."

The above mentioned Manuscript Register Books, or Records, of the See of Worcester, are lodged in a room, called the Registrar's Office, within the precincts of the Cathedral Church of Worcester."

In the "Archæologia," are the following:—An Account of King John's Gateway, vol. i. p. 141. Number of Knights Fees contained in the Bishoprick, vol. ii. p. 335. An Inquiry into the nature and cause of King John's Death, vol. iv. p. 29. Account of an ancient MS. Register of the Priory, vol. viii. p. 440.

Wharton's "ANGLIA SACRA," London, 1691, folio, part i. p. 467-550, contains "Monarchi Wigorniensis Annales de Rebus Ecclesiæ a primâ ejus fundatione ad annum MCCCCVIII." "Continatio Historia de Episcopis Wigorniensibus, ab anno MCCII. ad annum MDXL." "Vita brevis S. Wulstani Episcopi Wigorn. authore Hemmingo Monacho Wigornensi covo." "Acta Synodi apud Wigorniam à S. Wulstano habita, anno MXCII." "Compositio inter Episcopum & Monachos Wigornienses facta anno MCCCXIV. de Electione prioris." "Successio Prorium Wigorniensis Ecclesiæ," and part ii. p. 239-270, has "Willelmi Monachi & Bibliothecarii Malmesburiensis Libri III. de Vita S. Wulstani Episcopi Wigorniensis."

Sandford's "Genealogical History of the Kings and Queens of England," folio, 1717, contains an account of King John, and a plate of his monument; also, an account of Prince Arthur, and a view of his monument.

In the new edition of the "Monasticon Anglicanum," by Dugdale, is a short account of the Cathedral, abridged from Green's History, with copies of seventy charters, extracts from registers, cartularies, &c. extending through fifty-four folio pages; also, three prints, drawn and etched by J. Coney, but not very accurate or careful—viz. 1. Ground Plan—2. View of the Exterior—and 3. A View of the Interior.

"The Antiquities of the Cathedral Church of Worcester," by that learned antiquary, Thomas Abingdon, Esq.; to which are added, the Antiquities of the Cathedral Churches of Chichester and Lichfield." London; printed for J. Currill, 1717, 8vo. This title page, as well as many of those of Currill's publications, was afterwards cancelled, for one bearing the following imprint: "London; printed for W. Mears, at the Lamb, without Temple Bar; and J. Hooke, at the Flower-de-Luce, against St. Dunstan's Church, in Fleet Street, MDCCXXII."—A trifling, puerile volume.

Browne Willis's "History of the Mitred Parliamentary Abbeys," 2 vols. 8vo. 1718-9, contains an account of the Cathedral, &c. vol. i. p. 302-312; also, vol. ii. p. 262-265.

The same author's "Survey of the Cathedrals," in 3 vols, 4to. 1742, contains accounts of the Cathedral, builders of the Church, endowment of the Bishoprick, sale of lands, endowment of the Dean and Chapter; accounts of the Bishops, Deans, Archdeacons, Prebendaries, names of Churches and Chapels within the Diocese, &c. vol. i. p. 623-690. PLATES, "The Ichnography," drawn by W. Merrick, engraved by J. Harris; "North Prospect," Jos. Dougharty, del.—J. Harris, sc.

"Heminghi Chartularium Ecclesiæ Wigorniensis. E Codice MS. penes Richardum Graves de Mickleton in agro Gloucestriensi, Armigerum. Descripsit ediditque Tho. Hearnius, qui et eam Partem Libri de DOMESDAY, quæ ad Ecclesiam pertinet Wigornensem, aliaque ad Operis (Duobus Voluminibus Comprehensi) Nitorem facientia subnexuit Oxonii, E Theatro Sheldoniano, 1723." 2 vols. 8vo.

Leland's "Itinerary," 8vo. 1745, contains—vol. iv. p. 108, of the Cathedral; vol. viii. p. 102, Successionem Episcoporum; p. 105, Places belonging to the Bishop; Places belonging to the Prior; p. 106, Inscriptiones sepulchrales in Eccl. Wigorn.

Leland in his "Antiquarii Collectanea," 8vo. 1774, vol. i. p. 26, 34, 51, 119, de institutione sedis episcopalis et constructione ecclesiæ; p. 122, 128, de primis fundatoribus; p. 345, nomina quorundam episcoporum; vol. ii. p. 261, de quibusdam episcopis; vol. iii. p. 160, codices MSS.

olim in bibliotheca; Append. i. 299, literas episcopi Wigorn. denuntiantis sententiam excommunicationis in eos qui parcum de Hallow frerunt; vol. v. p. 373, 381, an account of "The Death and Interrement of Prince Arthur."

Tanner's "*Notitia Monastica*," folio, 1787, ed. contains a short notice of the Benedictine Cathedral, with a list of MSS. and published Works relating to the See, the Church, &c.

"*A Survey of the Cathedral Church of Worcester*, with an Account of the Bishops thereof, from the Foundation of the See to the year 1660;"¹ also, an Appendix of many original Papers and Records, never before printed." By William Thomas, D.D. Rector of St. Nicholas, Worcester, 4to. 1736. It contains a Ground Plan, a N.W. View (the same Plate as in Willis's *Cathedrals*), and thirty-three plates of Monuments. Gough (*Brit. Topog.*) says, "With miserable views of the monuments." Abingdon's account of the painted windows is inserted at large; also his Survey of the Monuments, with additions, and Heming's Chartulary digested in the order of time. Mr. Thomas was grandson of the Bishop of that name, who died 1688, before he had determined to take the oaths to King William. He republished Dugdale's Warwickshire, and intended a History of this County. He died 1738. His epitaph in Worcester cloisters styles him *Antiquarius celeberrimus*. Tanner calls him *Vir in antiquitatibus Wigorniensibus versatissimus*. But this his last work does him least credit."

Gough further remarks, "A more correct as well as more judicious and entertaining account has lately been given to the public in "*A Survey of the City of Worcester*, containing the Ecclesiastical and Civil Government thereof, as originally founded," &c. Embellished with sixteen copper-plates of perspective Views of the Public Buildings, &c. engraved from original Drawings, taken on purpose for this work. By Valentine Green, Worcester, 1764, 8vo.

"*The History and Antiquities of the City and Suburbs of Worcester*." By Valentine Green, F.S.A. 2 vols. 4to, 1796, contains an account of the Cathedral—accounts of the Monuments, Bishops, Deans, Prebendaries, Archdeacons, &c. vol. i. p. 32-237—and the following Plates:—1. North-east View—9. Interior View of the Nave—2. Interior View of the Chapter House—4. South Front of Prince Arthur's Chapel—5. Internal View of Ditto, as it appeared November, 1788—6. Internal View of Ditto in its present state—7. Ground Plan of the Cathedral, with references—8. Monument of Mrs. Rae—9. Bishop Hough's Monument—10. Monument of Bishop Maddox—11. Monument of Bishop Johnson. The Appendix to the second volume contains much information relating to the Cathedral, its officers, &c. The first and second sections of this work were written by the Rev. Samuel Garbett, whom Gough calls "a great historian, chronologist, and linguist, and a person of no less modesty than learning." (*Brit. Topog.*)

"*An Account of the Discovery of the Body of King John*, in the Cathedral Church of Worcester, July 17th, 1797." By Valentine Green, F.S.A. 4to. 1797, pp. 8. It contains a plate of the Body as discovered: "J. Ross, del. et aquatint." Mr. Green was a resident at Worcester, when he published the first edition of his Work, and removed thence to London, where he became an eminent mezzotinto engraver, and was for some years keeper of "the National Gallery," in Pall Mall.² I knew, and esteemed, the worthy keeper and topographer. He was a man of mild and gentle manners, kind in disposition, and had acquired considerable knowledge of Art and Artists.

"*An Illustration of the Architecture and Sculpture of the Cathedral Church of Worcester*." By Charles Wild, royal 4to. 1823, contains an account of the Cathedral and the following Plates:—1. Ground Plan—2. Longitudinal Section—3. Elevation of Compartments of Choir, Nave, and Presbytery—4. North-east View—5. Nave, Interior View—6. Choir and Presbytery, Interior—7. Details from the Choir—8. East Transept, Interior—9. N. End of E. Transept, Elevation, Interior and Exterior—10. Prince Arthur's Chapel, Plan and Elevation—11. Specimens of Sculpture—12. Interior of the Choir.

"*A Concise History and Description of the City and Cathedral of Worcester*," &c.; "to which is added, an Appendix, containing a List of all Official Persons, Civil and Ecclesiastical,

¹ This is an error of the press; the notices of Bishops extend to the year 1610. Some copies of the present work have reprinted title-pages, in red and black ink, with the date corrected: "London; Printed for the Author, and to be had at his house in Worcester; and of John Clarke, Bookseller, at the Golden Ball, in Duck Lane, near Little Britain, MDCCXXXVII." Upcott's *Topography*, p. 1342.

² See Gough's "*British Topography*," vol. ii. p. 388.—Dr. Nash's "*Worcestershire*," vol. ii. p. 25.—Also Green's "*History*," &c. vol. ii. p. 104.

connected with the City, the Cathedral," &c. Worcester. Printed by and for T. Eaton, 12mo. 1829. It contains a Ground Plan of the Cathedral, with an account of some of its Monuments, &c.

"*The Worcestershire Miscellany*," edited by Edwin Lees, 12mo. 1831, contains an account of the opening of the Charnel House—Memoirs of Bishop Hough—Bishop Lloyd—Miserrimus—Dr. Nash.

"*The Analyst*; a monthly Journal of Science, Literature, and the Fine Arts." This is a monthly periodical, now publishing at Worcester, and among many well written essays, it contains a judicious paper "On the Age and Architecture of Worcester Cathedral," March, 1835.

"*A General History of Worcester*," embellished with Plates, by John Chambers, Esq. 12mo. 1819, contains an account of the Cathedral, Bishop's Palace, &c. p. 75—228.

"*Collections for the History of Worcestershire*." By the Rev. Tredway Nash, D. D. two volumes, folio, 1781; in which is a short account of the Cathedral, its Bishops, &c.

In Carter's "*Antient Sculpture and Painting*," folio, 1795, p. 53, is a Plate, with an account of Basso-relievo under the seats of the Choir.

In Gough's "*Sepulchral Monuments*," vol. i. is an account of a body found in the Cathedral, p. lxx.; Grave-stones used for Pavement, cxxii.; Monuments in, 191.

"*The History and Antiquities of the Cathedral Church and See of Worcester*." By J. & H. Storer, contains a short account of the Cathedral, taken almost verbatim from Green's History, but making some strange mistakes in description. It has eleven Prints: Ground Plan—North View—South-west View—North-east View—View from the Palace Garden—Part of the Nave—Exterior of the Cloisters—View from the Deanery—Interior of the Choir—Interior of Chapter House—View of the Crypt.

Buckler's "*Views of Cathedral Churches*," 4to. 1822, contains a North-east View of the Cathedral, with a short description.

ACCOUNTS OF BISHOPS.

Godwin in his "*Catalogue of Bishops*," 4to. 1615, gives short Accounts of the Bishops to 1610; these have been continued to the year 1717, by Richardson, in "*De Praesulibus*," folio, 1743.

Le Neve's "*Fasti Ecclesiae Anglicanae*," folio, 1716, contains, from p. 294 to 304, a list of the Bishops, Deans, and Archdeacons, to the year 1716.

"*The Life of the Rev. John Hough, D. D.*," successively Bishop of Oxford, Lichfield and Coventry, and Worcester; formerly President of St. Mary Magdalen College, Oxford, in the reign of King James II., containing many of his Letters, and Biographical Notices of several Persons with whom he was connected." By John Wilmot, Esq. F. R. S. and S. A. 4to. pp. 387. London, 1812. This work contains the substance of a scarce tract, called, "Some Account" of his Life; two Portraits of the Bishop, and Fac-similes of his writing.

"*Memoirs of Bishop Hurd*," with a Portrait, are prefixed to an edition of his Works, in 8 vols. 8vo. 1811.

"*The Lives and Characters, Deaths, Burials, and Epitaphs, Works of Piety, Charity, and other munificent Benefactions of all the Protestant Bishops of the Church of England, since the Reformation*," &c. By John Le Neve, Gent. vol. i. part i. 8vo. pp. 288. London, 1720. This volume (the only one published) contains the Life of JOHN WHITGIFT.

PORTRAITS OF BISHOPS.

958 ST. DUNSTAN:—On his episcopal throne, holding a crozier in one hand, and a pair of tongs in the other. In Hickes's "*Thesaurus*," is a "Picture of Jesus Christ," with St. Dunstan before it, in a devout posture, drawn by himself (all fancy subjects). *Granger.*

1476 JOHN ALCOCK:—"Founder of Jesus Coll. Cambridge,"—mez. *J. Faber, sc. Bromley.*

1535 HUGH LATIMER:—A praying figure with a scroll, 1535. Preaching, frontispiece to the 4to. edition of his "*Sermons*." *G. Giffard, sc. Mez. Houston, fec. in Rolt's "Lives,"* large 4to. In the "*Heroologia*," 8vo. *R. White, sc. in the print of the Five Bishops.*

Vertue, sc., h. sh. in the continuation of "Burnett's Reformation." *J. Savage*, sc., a staff in his right hand, a pair of spectacles at his breast, and a Bible at his girdle; h. sh. in "Strype's Memorials of Crammer." *Granger and Bromley*.

1552 JOHN HOOPER:—mez. *J. Faber*, sc. mez. *Houston*, sc. In Rolt's "Lives." In the print of the Five Bishops. *Granger and Bromley*.

1559 EDWIN SANDYS:—In the "Heroologia," 8vo. In the "Continuation of Boissard," 4to. Small 4to. in Clarke's "Lives." In "Freherus." With Ciceley Wilford, his second wife, an etching. *Granger and Bromley*.

1577 JOHN WHITGIFT:—A wood cut, prefixed to his "Life," by Sir George Paul, 1612, 4to. *R. White*, sc. front. to his "Life," by Sir G. Paul, 1699, 8vo. In the "Heroologia," 8vo. *Vertue*, sc. 1717, ha. sh. prefixed to his "Life," by Strype, 1718. *Granger and Bromley*.

1597 GERVAISE BABINGTON:—*Ren. Elstracke*, sc. fol. 1615, frontispiece to his "Works." In "Boissard," copied from Elstracke. In the "Heroologia," 8vo. In "Freherus." *Granger and Bromley*.

1641 JOHN PRIDEAUX:—Front. to his "Doctrine of Practical Praying," 12mo. 1655. When Rector of Exeter Coll. Oxon. 4to.—1650. In Nash's Worcestershire, *T. Sanders*, sc. *Granger and Bromley*.

1660 GEORGE MORLEY:—*P. Lely*, p. *R. Thomson*, exc. la. h. sh. mez. *Lely*, p. *Vertue*, sc. 1740, in Birch's "Lives." In the collection of Gen. Dormer, at Rowsham, Illust. Head. Mez. h. sh. sitting in a chair. A portrait of him at Christ Church, Oxford. *Granger and Bromley*.

1662 JOHN GAUDEN:—1. Whole len. before his "Hieraspistes," 1653, 4to.—2. Small, whole len. intended for him, before his "Tears, Sighs, &c. of the Church of England," 1659, folio.—3. A scarce and curious portrait, prefixed to a libel of Milton's, upon the "Εἰκὼν Βασιλίου," entitled "Εἰκὼν Αὐγοῦσην," 1649, 4to. It is in the engraved frontispiece to this pamphlet, which represents a curtain drawn up by the hand, and discovers Gauden peeping out. *T. Saunders*, sc. oval, in Nash's "Worcestershire." *Granger and Bromley*.

1683 WILLIAM THOMAS:—*T. Saunders*, sc. in Nash's "Worcestershire." *Noble and Bromley*.

1689 EDWARD STILLINGFLEET:—*P. Lely*, p. *A. Blooteling*, sc. This plate has been altered twice; in one the painter and engraver's names are erased; the other change is, having the address of "Bisham Dickenson, in the Strand." *M. Beale*, p. *R. White*, sc. *R. White*, sc. prefixed to his "Sermons," 1696, 8vo. When "Dean of St. Paul's," la. fo.—This plate, too, has been altered, having the name of his Bishoprick substituted for his previous one of Dean. *Noble and Bromley*.

1699 WILLIAM LLOYD:—*D. Loggan*, sc. folio. *J. Sturt*, sc. folio. *T. Forster*, p. *Vertue*, sc. ætat. 86, la. fo. Ætat. 87, *T. Wiedman*, pinx. *Vertue*, sc. Mez. "Bishop of St. Asaph," oval. In the print of the Seven Bishops, per. vi. In the Oxford Almanack for 1741. *Noble and Bromley*.

1717 JOHN HOUGH:—1. Mez. *Dyer*, pinx. *J. Faber*, sc. ætat. 91, folio.—2. Engraved by James Heath, from the same picture.—3. *Sir Godfrey Kneller*, pinx. *Caroline Watson*, sc. The two last are prefixed to Wilmot's "Life of Hough," 4to. 1812.—4. On the right hand group of the Oxford Almanack for 1730.—5. *Riley*, pinx. *Williams*, sc.—6. *Richardson*, del. *T. Holloway*, sc. 1798, in Seward's "Biographiana."

1781 RICHARD HURD:—1. *Gainsboro*, del. *Hall*, sc. 1775. *Bromley*.—2. Small oval, *Ridley*, sc. in the European Magazine for March, 1800.—3. Engraved by *J. Neagle*, from the wax model, executed by *Isaac Gosset*, 1778; prefixed to the "Letters of Warburton to Hurd," 8vo. 1809.

INDEX.

The sheets of the *Preface*, &c. are referred to by Roman figures, i. ii. iii. &c. The historical and descriptive accounts of the Cathedral by the regular paging; and to the Appendix sheets, *a* or *b*, 1, 2, 3, &c.

AILS: of Nave described, 22, 23; represented, PLATE III.; of choir described, 30; represented, PLATE XI.

Arched passages, 23, 26.

Architecture, Christian, the author's essays on, xxiii.
— of the interior of Worcester Cathedral, 27; PLATES III. IV. V. VII. IX. XIIII. XV.

Archway in vestry, 15; Wood Cut in title page.

Arthur, Prince, anecdotes of, 19 *note*; chantry chapel of, described; 19, 30; representation of, PLATES VIII. IX. XIV.

Author's, the, appeal to the dignitaries of the church, and its effects, xvii.

Authors, state of, xxxi.

— inadequately remunerated in this country, xxix.; different in France, where honours and titles are conferred on them, xxx.

Bath Abbey Church, improvement of, xx.

Bishops of Worcester, notices of, 31, b. 14; Oswald, 5, 7, 8, 9, 10; Wulstan, 5, 10, 12, 14; Elfric, 12, 13; Adulph 13; Giffard, 16; Blois, Wakefield, Cantilupe, de Ely, 18; list of, a. 5; list of portraits of, b. 14; printed accounts of Bishops Hough and Hurd, b. 14.

— heedless of cathedral antiquities, &c. xxi.

— the author's appeal to, xvii.

Books and essays, list of, b. 11.

Book-salts, and depreciation of literary property, author's address respecting, xxxi.

BRISTOL CATHEDRAL, History of, by the author, xi.

CANTERBURY CATHEDRAL, account of, by Somner and Battely, viii.
— history, &c. of, xi.

Carlisle Cathedral, books relating to, xiv.

Castle of Worcester, importance of, destroyed, 4.

CATHEDRAL ANTIQUITIES, notice and expenses of, the origin, progress, the author's treatment by ecclesiastical dignitaries, v. xvii.; rivalry at Salisbury, ix. xi.
— Exeter and Hereford, losses on, xii.
— purchasers and patrons of, xviii.

Cathedral churches, interesting character of, survey of, by B. Willis, viii.

CATHEDRAL OF WORCESTER, See placed there, 5; new Cathedral built by Oswald, 5, 10; charters granted in the eighth and ninth centuries, some spurious, 7; St. Mary's Church merged into Cathedral, 7; Oswald's possession of the Sees of Worcester and York, 9; list of grants from 962 to 992, 9 *note*; expulsion of seculars by force, 7, 9; new Church by Wulstan, 5, 10, 13; Lingard's account of the Anglo-Saxon church, 10; dioceses divided, 11; lay patronage and tithes, origin of, 11; "Church Song," in all churches, 11; William of Malmesbury detected of falsehoods, 13; sees of York and Worcester combined, 14; see at the time of Norman invasion, 15; annals of Church, under Wulstan, fabulous, 15; Green's theory about the Church, 15, 16; his con-

fusion, 17; transept, 15, 16; choir and nave, errors respecting, 16; crypt, position of, 16; style of small transept and east end, 16; between 1113 and 1202 several parts of the present church built, 16; west end by Wakefield, tower, small transept, its columns, rings, &c. 17; "Analyst" referred to, 16 note; King John, account of his death, character, monument, &c. 17; tower, vaultings, cloister, 17; 19; "Misérinus," an inscription in cloister, romance of, 23 *note*; chapter-house, Storer's error about, 20; chantry chapel of Prince Arthur, account of the prince, 19 *note*; cathedral church described, 20; its exterior, 21; injudicious repairs of pinnacles, 21; view from north-east, 20; south side, 22; ground plan referred to, 22; north porch, ailes, nave, 22; south aisle, transept, passages, refectory, music meetings, 24 *note*; cloister, 23, 24; lavatory, transept, 24; Lady Chapel, 25, 30; chapter-house, 25; arched passage, Guestern Hall, crypt, confused account of the latter, 26; interior architecture, 27; principal transept, 28; choir described, 28; small transept, 30; north aisle of choir, sacristy-balcony, 30; Prince Arthur's chantry-chapel, 30; monumental effigies, 31; biography of Bishops, 31; ground plan of the Church, PLATE I.; described and referred to, a. 1; monuments and parts of, described, a. 1, 2, 3, 4.

Cathedrals not illustrated in this series, xiii.; references to authorities, xiv.

— of Great Britain, neglect of, xix. xx.; repairs of several specified, xx.

— plans of, require to be large, xiv.

Celibacy of monks, remarks on, 8.

Chapter-house, Storer's error about, 19; described, 25; interior view, PLATE XV.

Charters, seventy granted to Worcester, some spurious, 7.

Chester, Cester, prefix and postfix to names of towns, 3. Chester Cathedral, books relating to, xiv.

Chichester Cathedral, books relating to, xv.

Choir, description of, with references to Plates, 28; represented in PLATES VI. VII. VIII.; north aisle of, 30, PLATE XI.

Church reform likely to encourage literary works, xvi.

Cloister built about 1380, 18; King John's donation to; 19; described, 23, 24; view of, PLATE XII.

Coleman, his life of Wulstan, 13 *note*.

Cornwall, account of, by the author, xxiii.

Critics, remarks on, xxxii.

Critiques on the author's works, xxvii.

CRYPT, original situation of, 16; oldest part of church, 16; erroneous account of, 27; ground plan, PLATE I.; referred to, a. 1; view of, PLATE XIII.

Dates, table of, 32.

Deans of Worcester, chronological list of, with notices, b. 9.

— the author's appeal to, and result, xvii.

Dictionary of Architecture, &c. xxiv.

Digby, Char. Eliz. monument to, a. 3.

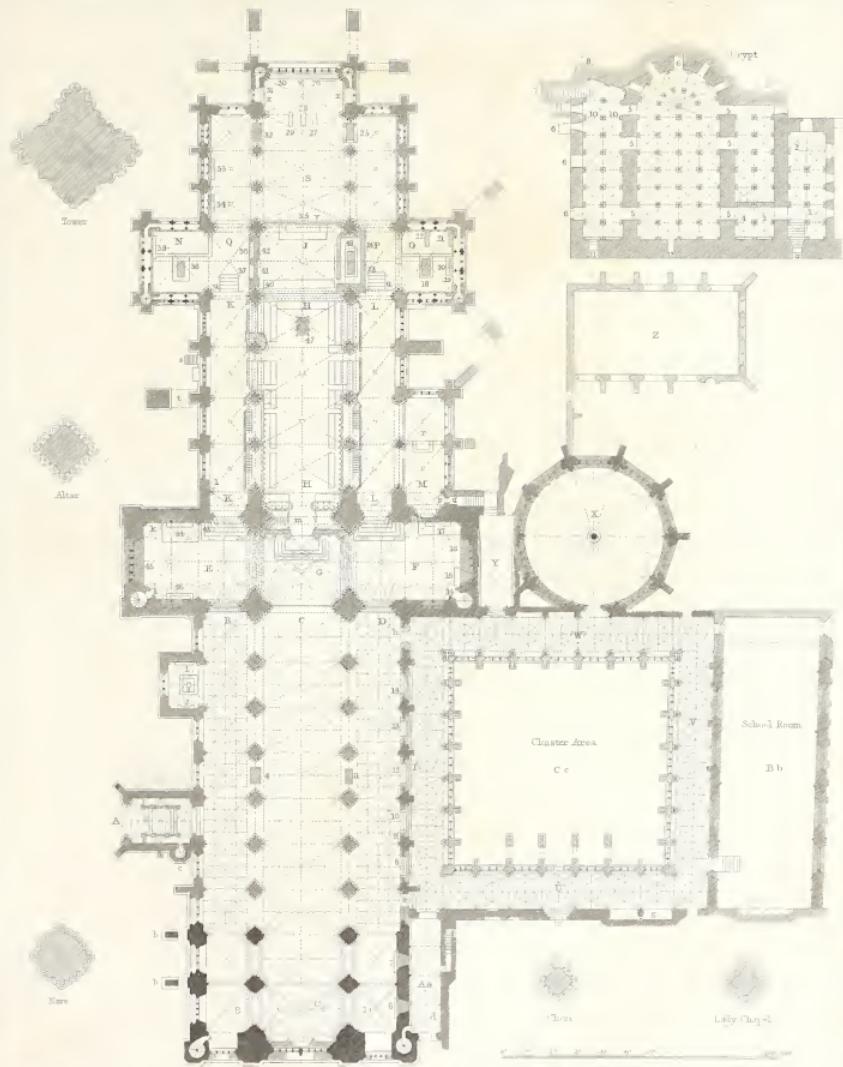
Diocese and parish, formerly synonymous, 6.

Durham Cathedral, accounts of, xv.

Elfric, Bp. omitted in list of bishops by William of Malmesbury, 12; notice of, by Drake, 13.
 Ely Cathedral, accounts of, xv.; Bentham's history of, viii.
EXETER CATHEDRAL, history of, xi.
 Fisher, Bp. of Salisbury, the author's early patron and friend, x.
 Geographical Society, its origin, xxvi.
 Giffard, Bp. his works, tomb, 16, 17.
 Gloucester Cathedral, history of, by the author, xi.
 Gothic Architecture, specimens of, by Pugin and the author, xxiv.
 Grose, Capt. a descendant of, now living in Worcester, 3 note.
 Guestern Hall, 26.
HEREFORD CATHEDRAL, history of, xi.
 Institutions, literary and scientific, notice of, xxii.
 King John, account of his death and burial, 18; tomb represented in PLATE VI.; gift of one hundred marks towards the cloister by, 19.
 Lady Chapel, 25, 29; architecture of, PLATE VII.
 Lavatory, 24.
 Lectures on Architecture, by the author, xxiii.
LICHFIELD CATHEDRAL, history of, xi.; improved, xx.
 Lincoln Cathedral, Wilson's plan and collections for its history, xiii.; accounts of, xvi.
 Literary persons not duly honoured or rewarded, xxix.
 Literature, pleasures of, xxv.; rights of, written by the author of this volume against the unjust claims of eleven libraries, vi. note; effect of the system and proposed remedy, xix.
 London, Public buildings of, illustrated, 2 vols. xxiv.
 Malmesbury, William of, detected of falsehoods, 13.
 Mercia, extent of the kingdom of, 6.
 Milner, the Rev. Dr. notice of his writings, ix.
 "Miserrimus," an inscription in cloister, romance of, 23 note.
 Monumental effigies, a. 2, 3, 4; represented in PLATE XVI.
 Monuments described, Sir John Beauchamp and Lady; the Moore family; R. Solly; Sir H. W. Ellis; Bishop Froke; Sir Thomas Lyttleton; Judge Littleton; R. Wild and Lady; Friar Baskerville; Bishop Johnson; Dean Onslow; Bishop Maddox; Sir Griffith Ryce and Lady; Sir W. Harcourt and Lady Harcourt; Deans Wilson and Willis; Bishop Giffard; Countess of Surrey, a. 2;—Dean Edes; Bishop Stillingfleet; St. Wulstan, or De Blois; Bishop Hurd; Anne Walton; Bishop Thorneborough; Sir John Beauchamp; De Hawford; Bishop Cantilupe; Constantius; Carpenter; C. Eliz. Digby, a. 3;—Bishop Parry; Gauden; Abigail Goldisburgh; Bishop Bullingham; Dean Hook; Bishop Hough; Rev. S. A. Saint John; Sir Thomas Street; King John; Prince Arthur, a. 4.
 Music meetings, Lysons' account of, 23 note.

Nave and aisles, described, 22, 23; represented, PLATES III. IV.
 New Bath Guide, notice of, xxiii.
 Normandy, architectural antiquities of, xxiv.
NORWICH CATHEDRAL, history of, by the author, x.; improved, xx.
 Oswald, Bp. 5; new cathedral built by, 5, 10; destroyed, 15; seculars expelled by, 7, 8; land granted by, on feudal tenure, 9; See of York possessed by, 9; monument of, a. 3.
OXFORD CATHEDRAL, history of, xi.
 Parliament, Houses of, their history, &c. xxv.
PETERBOROUGH CATHEDRAL, history of, xi.; improvements, xx.
 Picturesque Antiquities, notice of, xxii.
 Porch, north, 23. PLATE II.
 Prints, list of, 32.
 Rochester Cathedral, Cottingham's restorations of, xx.; accounts of, xvi.
 Sale of several of the author's works, address written on the occasion, xxxi.
SALISBURY CATHEDRAL, Price's account of, &c. viii.; history of, by the author, ix.
 Saxon Chronicle, dissection of, quoted, 13 note.
 Secular clergy expelled Worcester Cathedral, 7.
 Sees of York and Worcester united, 13.
 Soane, Sir John, Memoir of, xxiii.
 Southey, Dr. extract from, and opinion of, xxv.
 Transept, small, built, 16; described, 25, 29; represented in PLATE IX.; principal transept, 24; represented in PLATE V.
 Tower, built, 16, 18, 21; PLATES II. V.
 Tower of London, memoirs of, xxiii.
 Wakefield, Bp. 17.
 Walpole, Horace, influence of his writings; notice of his Strawberry Hill, viii.
WELLS CATHEDRAL, history of, xi.
 Willis, Browne, his Survey of Cathedrals, vii.
 Willson, E. J. his proposed history of Lincoln Cathedral, xiii. xvi.
 Wiltshire, Beauties of, xxii.
WINCHESTER CATHEDRAL, history of, by Milner, ix.; by the author, x.
 Worcester, city of, its peculiarities described, 1, 2; modern name of, Roman settlement, 3; Roman antiquities lately discovered at, 4; remains of the castle at, 4 note; possessed by the Saxons, 4; wall and fortifications, 4, 5, 11; history of, by Green, 7, 13, 17; fortified by Werefried, 11; Edgar's gatehouse at, 11.
 Wulstan, Bp. new monastery built by, 5, 10; his miracles, life of, by William of Malmesbury, 12, 13, 14, 15.
 Wyatville, Sir Jeffry, memoir of, xxiii.
YORK CATHEDRAL, history of, by the author, xi.; improved, xx.

THE END.



Architectural floor plan. Measurements & dimensions made up. 1907. G.L. Cooke

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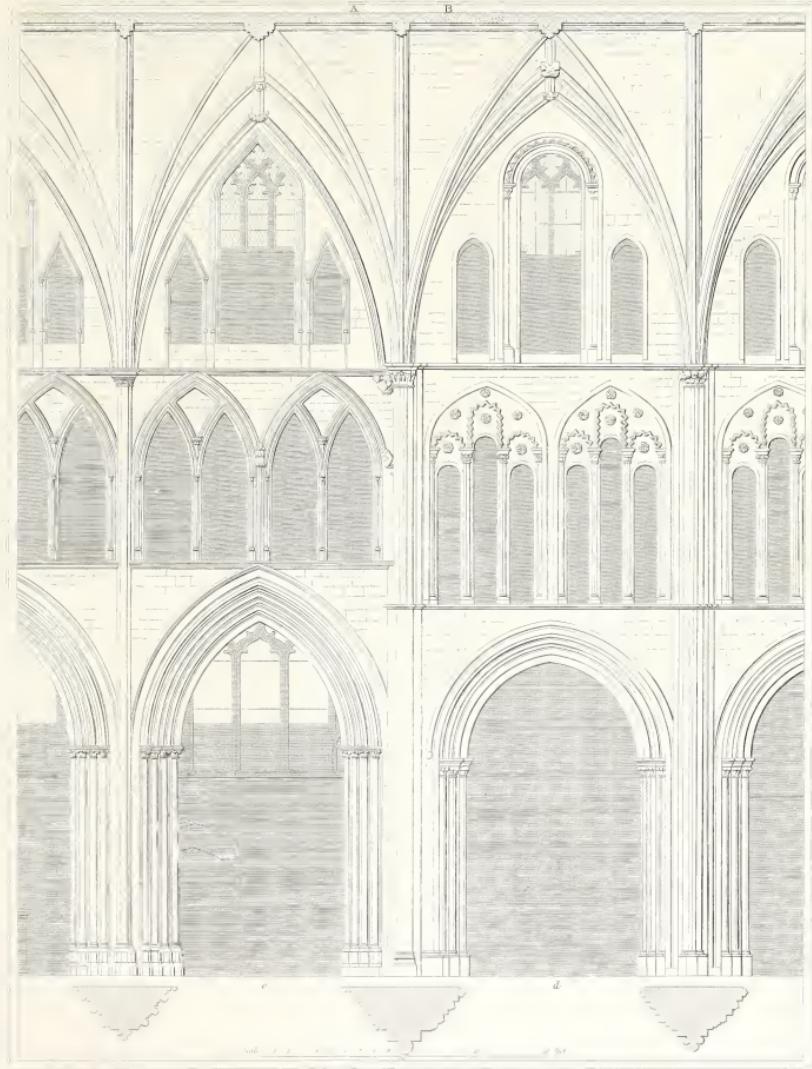
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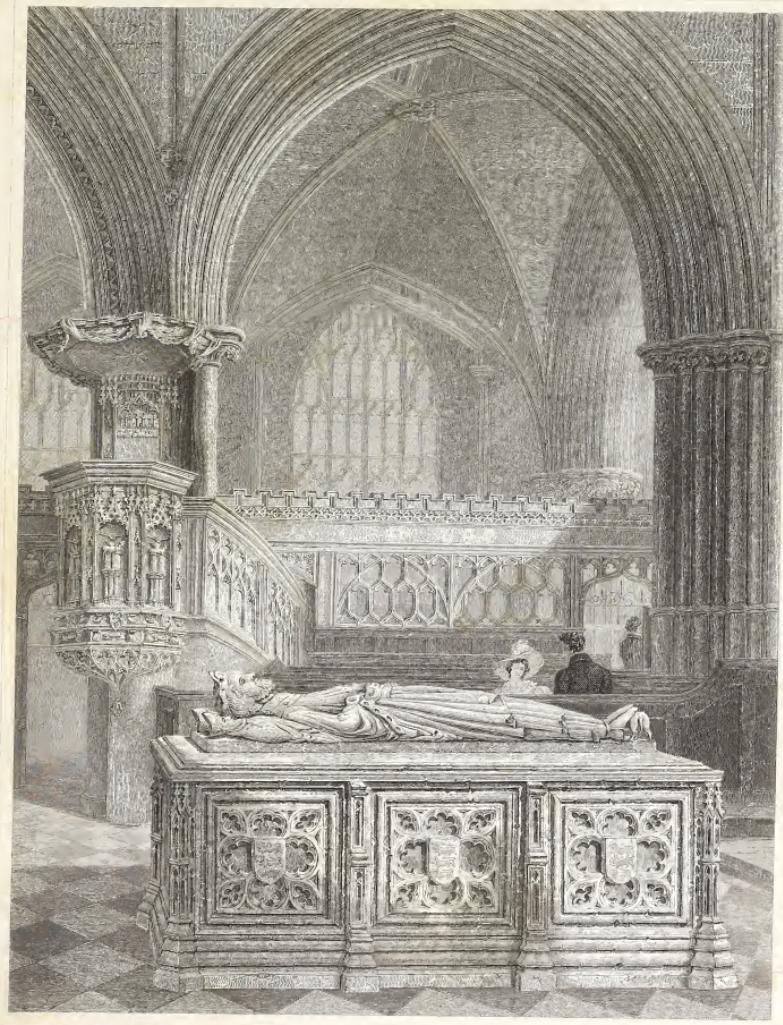
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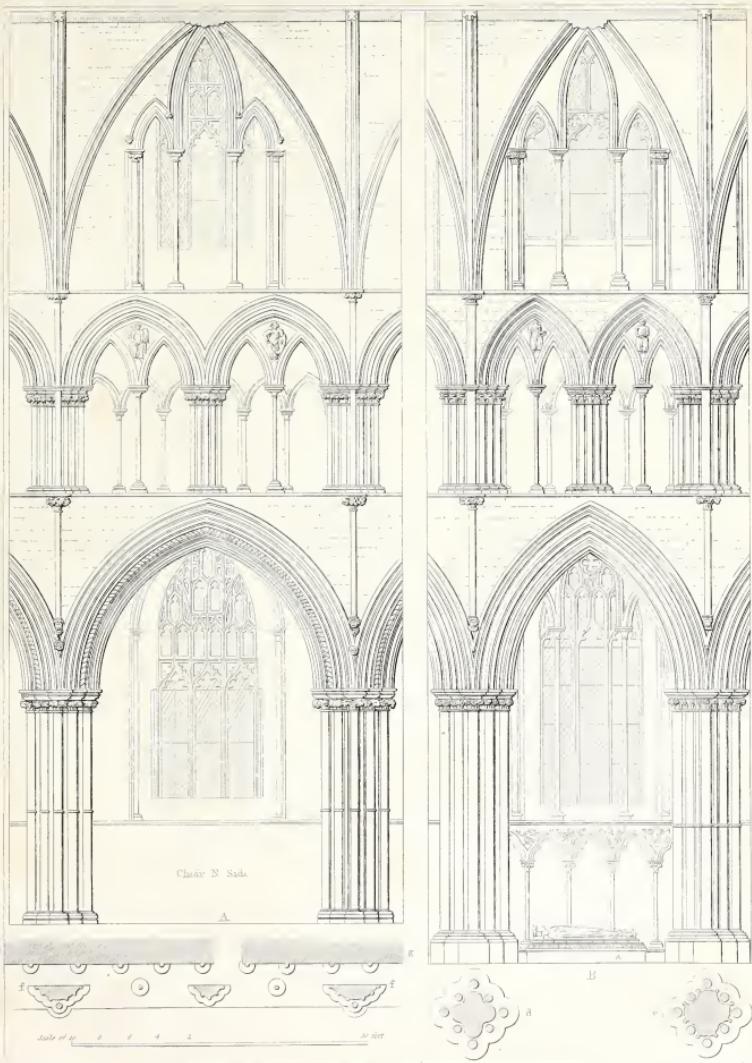
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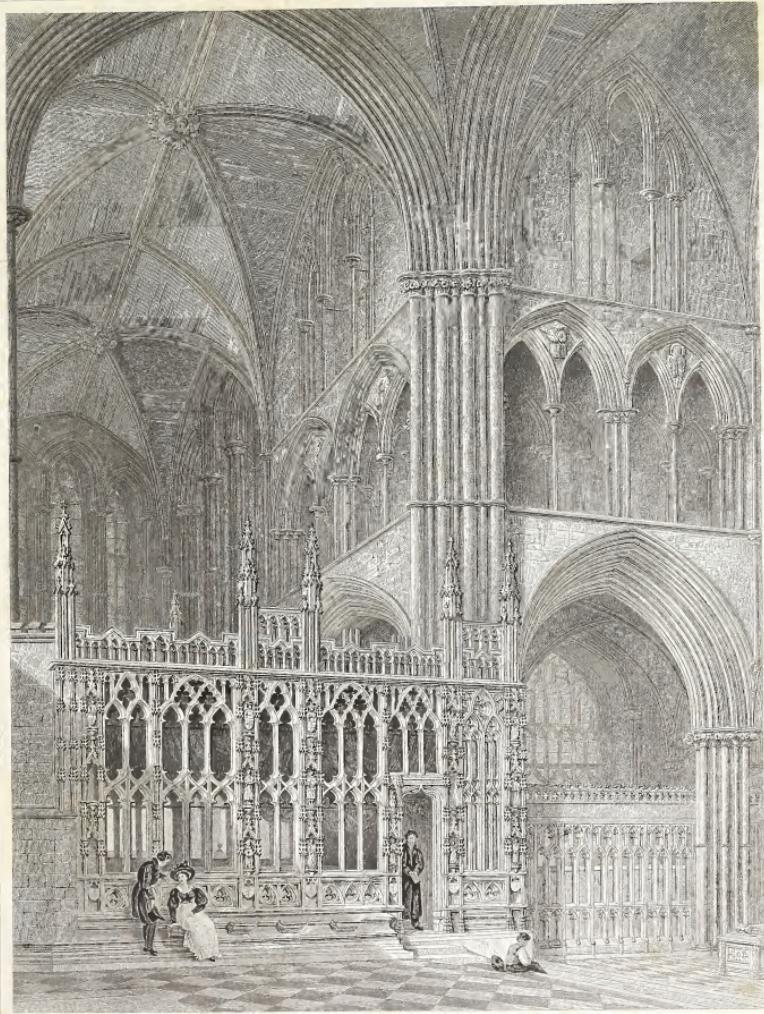


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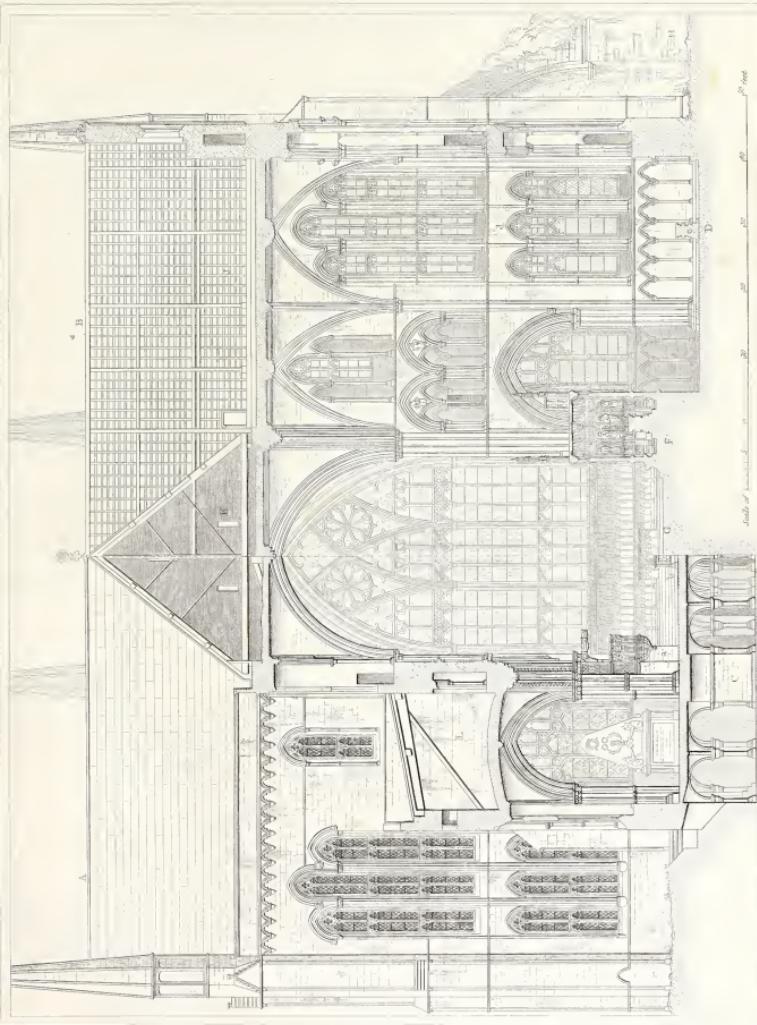


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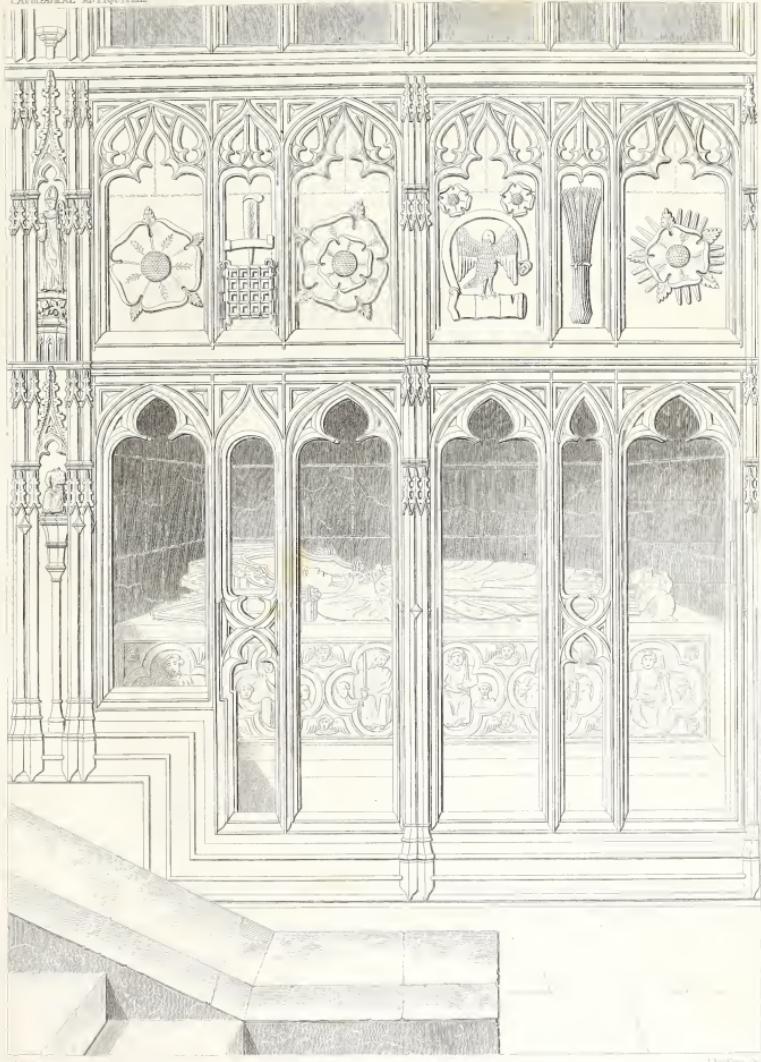
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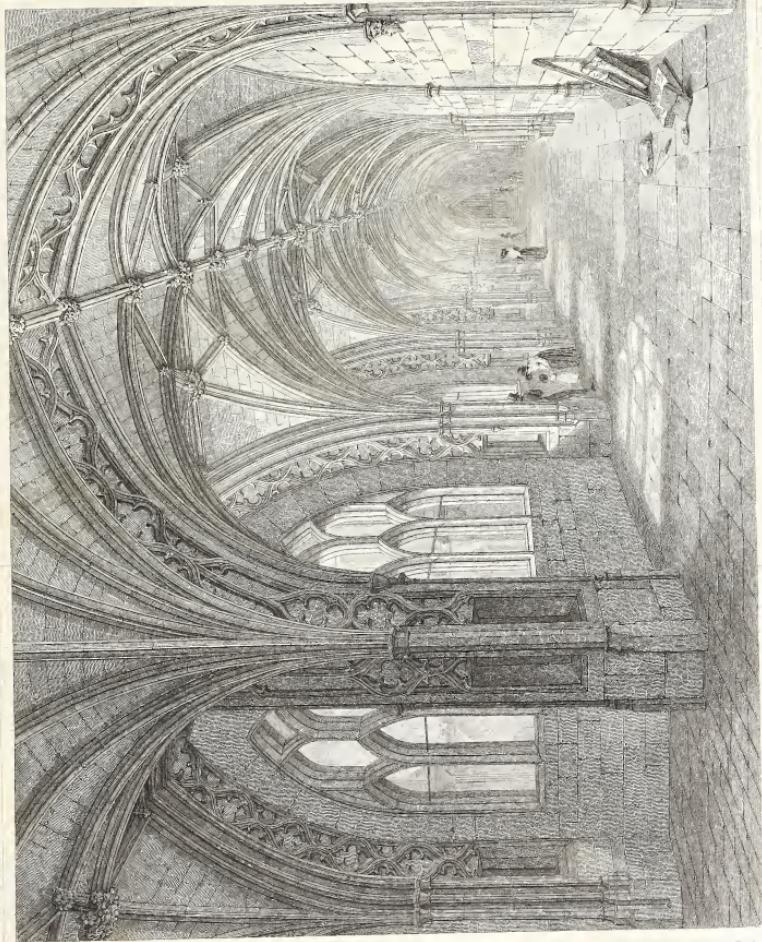
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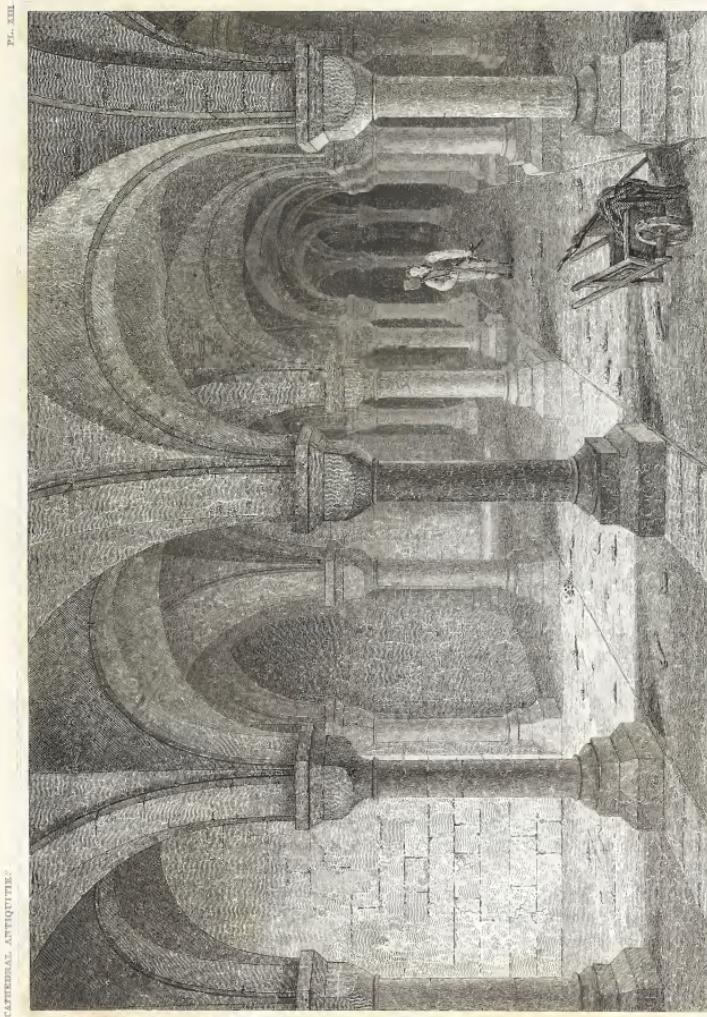


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